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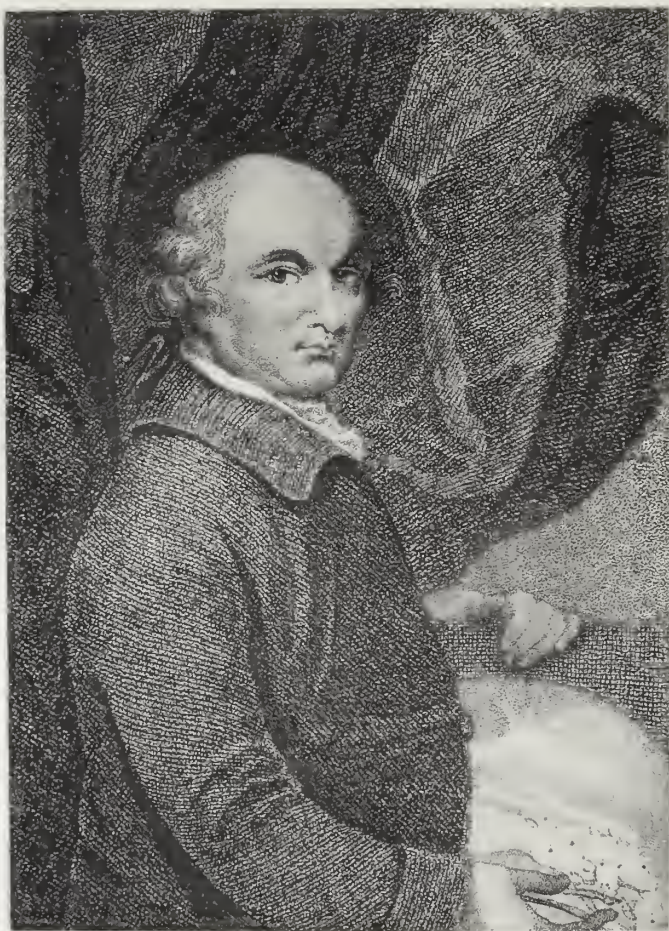
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87









*George Rubbs, R. A.*



L I F E  
OF  
GEORGE STUBBS R.A

COMPILED BY  
SIR WALTER GILBEY BART.

WITH ILLUSTRATIONS

*The Steel Engravings by J. B. Pratt; the Wood Engravings by F. Babbage.*

LONDON: VINTON & CO.,  
9, NEW BRIDGE STREET, LUDGATE CIRCUS, E.C

—  
1898





A TIGRESS.

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MARSKÉ—AGED 26.

TO THE RIGHT HON.  
THE EARL OF ROSEBERY K.G.

I MUCH appreciate your kind permission to dedicate this book to you, knowing the deep interest which you take in the artistic merits of George Stubbs, and being acquainted with the valuable collection of his works which you possess.

Its publication will, I hope, do something to revive the high position which Stubbs held in his life-time as the chief pioneer in the art of painting animals, especially the Horse. It will also have answered a useful purpose if it brings into prominence his laborious work "The Anatomy of the Horse," which has since its publication in 1766 been so frequently pirated by writers and artists, and the veterinary profession, too often without the slightest acknowledgment of the source of their information.

For the introductory chapter I am indebted to my friend the late Mr. George Redford. In

this introduction will be found many details of great interest on the subject of the early career and subsequent work of George Stubbs.

For the earlier facts in the life of Stubbs I am indebted to the memoirs of Thomas Dodd, William Upcott, and George Stubbs, by Mr. Joseph Mayer, F.S.A., from the pages of which I have freely drawn.

WALTER GILBEY

ELSENHAM HALL, ESSEX,

1898.

## INTRODUCTION

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THOSE who are familiar with the pictures of old English racehorses and hunters, and the larger pictures of fox-hunting in the good old days of sport, which George Stubbs painted, and which give such character and interest to the halls and dining-rooms of the country houses of England, must have constantly admired these capital paintings so many of which are indeed historical portraits of famous riders and of celebrated horses, the champions of the Turf. Yet few persons know what a very remarkable man this artist was, not only as a painter of animal life and character in which he surpassed all the artists of his day, but by reason of his endowment with the fine qualities of insight, invention, indomitable perseverance and application, displayed with such martyr-like devotion in the great work of his life, "The Anatomy of the

Horse," which is a masterpiece of its kind. This, if he had never painted a picture, stands as his monument executed by his own hand, being invaluable as a teacher of authority to those who have to study the horse in its form and action, whether as artists, as trainers, or as veterinarians. The service thus rendered by George Stubbs to the wide-reaching cult of the horse is shown by his pictures, as well as by his book with his own engravings, to be found in every country house library and every veterinary college. More than this is the interesting testimony that his anatomical drawings of the horse were the treasured studies of the greatest animal painter of the age—Landseer—who bequeathed them to his brother, the able engraver of his works, by whom they were deposited in the library of the Royal Academy of Arts.

Born painter that he was, young Stubbs soon showed what stuff he was made of by learning for himself how to use brush and palette so well that he surprised Winstanley with a copy of one of the pictures which that artist made from those in Lord Derby's collection at Knowsley.







*From Thomas Webster the son of Smith*

Indeed, his work must have been so good as to excite the jealousy of Winstanley, from whom Stubbs thought to gain some instruction; for when the youngster proposed, with characteristic boldness and confidence in himself, to make a copy of a fine picture by Vandyck and Snyders, his would-be master objected that he meant to do this himself. So our ambitious young painter, baulked in his first spring, went for another and quite as difficult a picture by Paolo Veronese. But here he was stopped again, for this, too, was to be reserved for the master. Then young Stubbs' spirit rose; he told Winstanley to do his copying himself; that for his part he would look to nature only as his master. All this will be read with interest in the strong, manly words of the young painter; we shall also see how much he accomplished in his riper years, as related in the volume before us.

That he was captivated with the beauty of the horse and chose this as the subject of his art was no wonder, for have not the greatest sculptors and painters from Pheidias and Polygnotus of old delighted to portray "the noble animal"? While the greatest poet of all time has told his

admiration of the horse and his rider in that fine line :

“ And witch the world with noble horsemanship.”

Had George Stubbs been of the poetic turn instead of the positive, practical student of nature that he was, he never could have seen the classic horse and horseman in all the grace and grandeur of the Parthenon frieze. He probably did see the horses and lions which Rubens, that autocrat of the palette, cast upon his colossal canvases in such magnificence as we see in those tremendous apparitions, “ The Conversion of Saul,” and “ Daniel in the Den of Lions ” ; and a kindly smile of forgiveness must have passed over his keen face as he looked at those horses with their human eyes, and lions with ferocious mouths expressive of demoniac malice. These were not the real animals, and Stubbs knew it. They were horses and lions as Rubens liked them to look, in magnificent stage-struck attitudes, grand and imposing, if untrue to brute nature. Stubbs set his face against these extravagances of the painter’s art, and asserted his faith in the teaching of nature. There was nothing of the imitator about

him, nor any of the vain conceit that leads such painters as Fuseli to think they can draw the bow of Michel Angelo. Yet when, in his determination to see all the wonders of art, he went to Rome, he must have stood to marvel and admire before those two colossal horses of ancient art that rear so proudly on the Quirinal Hill. With his anatomic eye he saw their faults, yet he could not but wonder at such prodigies of art and skill. Then, too, when in company with those fellow-students of his, those idealists and poets of the craft with whom he was always disputing, he was taken in triumph to see the great works of Raphael in the Vatican *stanze*, we can fancy his amazement at that wonderful group of the avenging horseman on his fiery charger trampling down the spoiler of the sacred treasures—Heliodorus. With all his enthusiasm for the natural and the real, Stubbs was too good an artist not to admire these grand visions of the painter realised with such consummate art. Again, his admiration must have been evoked when he looked upon Aurora as Guido painted her guiding the horses of the sun upon the rosy clouds, on the ceiling of the Rospigliosi

Palace. He laughed, no doubt, at the pretty piebalds pawing the clouds ; but it is impossible to think he was not impressed with the beauty of the picture ; and his heart must have swelled as he felt that he, too, was a painter of horses. Perhaps it was this that led him to paint his fine imaginative picture of Phaeton daring to drive the flaming chariot of the Sun and straining every nerve with desperate grasp to hold the four fiery horses tearing madly through the threatening heavens stung by the lightnings of Jove.

It must have interested him, as himself a painter of wild animals and great hunters, to see with what marvellous fancy and creative art the ancient sculptors represented, in the Centaur, their renowned nation of hunters. He would have wondered while he admired the famous Centaur in the museum of the Capitol, carved out of the hardest marble, and with such amazing fitness and adaptation of the man to the horse in all the wild grace of strength and ferocity, with such apparent naturalness that it must have delighted him, and almost led him to believe that such freaks of Nature, as described in ancient



mythology and art, really once upon a time existed. He painted the Centaur in his picture of "The Rape of Dejanira," from the ancient myth that tells how Hercules, trusting his wife Dejanira to be carried across the river Evenus by the Centaur Nessus, heard her screams and, shooting his arrow into the heart of the Centaur, rescued her. The landscape in this is described as very fine, but the picture has not been found, though it was in Stubbs' own collection sold after his death. The famous hero seems to have taken his fancy, for he painted other pictures of his exploits, one of which—"Hercules capturing the Cretan Bull"—is in the Elsenham Hall collection, and will be found described in the Appendix B, page 150. This picture was evidently intended by Stubbs to show the Academicians that he could paint the human figure with as consummate a knowledge of the anatomy and living action of the wondrous form of man as he displayed in portraying the horse and other animals. And it will be seen that he could do this without borrowing from the ancient sculptures of the Greeks or from the more modern works of Michel Angelo,

as Fuseli and others of his fellow-Academicians borrowed. Others were "The Choice of Hercules" and "The Judgment of Hercules"; both these pictures are among those which yet remain to be discovered; among which should also be included his picture of "Hope nursing Love," also mentioned in the catalogue\* of the sale of his collection.

Besides these subjects of ancient mythology, which must have been inspired by study of the classic works of art in Rome, Stubbs must have been especially interested in that wonderful collection of sculptured figures in the Vatican, "The Hall of the Animals." Here he found his taste for wild animal nature met to the full—lions attacking horses and stags, Hercules fighting the Nemæan lion, Diomedes and his horses slain by Hercules, and every wild animal that used to be seen so constantly in the barbaric sports of the ancient Roman arena. All this, we may be sure, confirmed and enlarged his view of animal painting, and with that remarkable experi-

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\* See Appendix D, page 205. According to Leslie and Taylor's *Life of Reynolds* (i, 442), this work was exhibited with seven others in 1772 at the Incorporated Society of Artists.

ence which befell him on his journey home of actually seeing a lion steal upon the horse, enabled him to paint pictures of this class with far more natural and vivid expression than any artist of his time.

George Stubbs came away from Rome, after seeing all that Art could conceive and create, a more determined naturalist than ever. He made no copies of the great pictures; the Beautiful was not his ideal, but the Natural. Perhaps he would have admitted that Art would be nothing without its great fictions, though these ideal truths were not the kind of truth in which he believed; and such was his independence of opinion, with a spice probably of native combativeness, that on his return to old England he threw himself again with increased ardour and determination into the work of dissection. We can recall few more impressive examples of self-help and the most strenuous exertion and abundant resource than this of Stubbs in the lonely farmhouse in Lincolnshire, with his devoted young niece, Miss Spencer, his only companion, working away for many months at this anything but pleasant task. Then, the ingenuity with which he posed

the animal, choosing the attitude that would enable him to show the muscles in his drawing, was worthy of the best skill of an inventive genius, to say nothing of his artistic ability. What a picture of devoted pursuit and study it was to see him, after having made his dissections, intent upon hauling his cumbersome dead horse by pulleys and hooks up to the iron beam in the ceiling, with the legs and feet of the creature hanging in the natural attitude upon the plank below! We see in the engravings in his book, on which he laboured for years, with what extraordinary truth to nature he succeeded in accomplishing this, employing to gain it, a method that had never before been even thought of, much less attempted. The drawings, which Landseer came to appreciate at their truly high value, are wonderful in respect of precision and completeness, and they display the master that he was on every side. No anatomical detail was too minute for his untiring hand and eye; every bone, ligament, tendon, and muscle, every smallest articulation and distinctive form he not only indicated clearly, but marked with numbers for reference upon the outline plates.

With what singular methodical skill he carried out all his anatomical processes and made the drawings from which he engraved the plates during several years of laborious work, up with the sun and often late into the night, will be learned from the volume before us.

All the while he kept up his painting, in which the horse and the hound and the bold rider, with all the spirit and chivalry of the chase and the turf, were set off to advantage with all his unrivalled knowledge of animal nature and his fine feeling for the picturesque in landscape and figures. Besides these works, in which he proved so distinguished a master, there were those remarkable pictures of wild beasts engaged in savage attacks on peaceful flocks and herds.

As if this were not enough for the most heroic soul and giant strength of body, when he was past middle life he took up the novel idea, suggested by Richard Cosway, of enamel-painting on a scale never attempted before, and, after making many experiments, actually succeeded, in discovering the colours that would stand fire, and then in producing large pictures

in this indestructible and brilliant material. Several of these works are named in the catalogue.

His contributions to the exhibitions could not fail to lead the Royal Academy of Arts to observe the great superiority of his works over others in the same line, and he was elected an Associate, though rather late in life, for he was then fifty-seven. This somewhat tardy recognition of his merits was however amply atoned for by his advancement to the full rank of Academician in the following year. In this connection we find the one cloud of annoyance that overshadowed his career, in the shape of a disagreement with the Council of the Academy as to the so-called diploma picture which every member has to present on joining the body. The circumstances are related by the author as fully as can now be ascertained; and however regrettable they may be, they did not concern in any way the reputation of Stubbs as an artist, or as a man of honour and high character.

The end of his long life came upon him suddenly, but happily without the suffering that is the common lot of mankind: and there is something ennobling as well as



pathetic in this fine old master of the brush, the graver, and the scalpel, dying as he sat looking at his last picture on the easel before him.

So George Stubbs takes his place among the stars, with those gifted, if not with the poetic fire, yet with that backbone of genius, "the infinite capacity for taking pains." None have surpassed him, and few have been his equals in this admirable quality that begets so much: and in his case it was associated with such modesty and sincerity as led him to say, in completing his great work: "He will think his labour well bestowed if in any sort it may facilitate or promote so necessary a study." That a painter of such distinction as Stubbs should not be represented by any work in the National Gallery,\* or in the South Kensington collection of the pictures of British artists, is very much to be regretted, and we can only hope that so serious a deficiency will speedily be supplied by the acquisition of some worthy example of his art.

It remains to be said of the art of

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\* Since this was written a fairly good specimen has been added.

animal painting, which George Stubbs did so much to promote as a leader and discoverer, that it belongs peculiarly to the English school. What was done by some few of the later Italian painters, and all the capital works of the Dutch and Flemish painters, the very perfection of painting in their kind, amounted chiefly to a beautiful, picturesque rendering of pastoral scenes, with those fine pictures of hunting the wild boar and the wolf, and of battle scenes, in which the horse and the dog played their parts with such admirable effect so far as the intention of the painter prompted.

It must be remembered, nevertheless, in comparing our English animal painters with the great masters of the Dutch and Flemish schools, that our James Ward, R.A., a later contemporary of Stubbs, in his grand picture in the National Gallery of an Alderney Bull, Cow, and Calf, in which the animals are full life size, with a fine sunny landscape, quite equalled the famous "Bull" of Paul Potter, which is considered the masterpiece of that eminent painter. And in point of fine artistic discernment of the different characteristics of animal nature, combined with the utmost technical per-

fection of painting, Ward's picture even surpasses it.

No other school in any country has done, or even caught a glimpse of, what has been revealed in this branch of art by our Landseer, in such masterpieces as his "Man Proposes, God Disposes,"—the bears tearing the precious relics of Franklin and his Arctic voyagers; "The Monarch of the Glen"; and the "Eagles attacking the Swans." Amongst French painters, Rosa Bonheur alone stands out pre-eminent with several masterly pictures, of which her first great work, "The Horse Fair," at once won for her fame and rank amongst the greatest masters in animal painting. Nor can any animal painters of the modern Continental schools be named in comparison with our Ben Marshall, Ferneley, Gilpin, Garrard, Chalon, Abraham Cooper, J. F. Herring, Sidney Cooper, H. B. W. Davis, Briton Rivière, Cooper Henderson, and Frederick Tayler, the two last-named who, though only water-colour painters, yet gave a charming view of old English sport in their pictures of coaching, hunting, and hawking in the olden days.

GEORGE REDFORD.





ECLIPSE.

# GEORGE STUBBS

## CHAPTER I

His Birthplace—Father's Business—Studied Anatomy when Eight Years Old—His Delicate Health when Fifteen—Father's Death—Copied Pictures at Knowsley Hall—Great Success, and Jealousy of his Master—Determined to look to Nature and never Copy another Picture—Model of a Horse for Liverpool Society of Arts : Gold Medal Given—His Life Given in *Sporting Magazine* for 1810.

GEORGE STUBBS was born at Liverpool, on the 24th of August, 1724. His father, John Stubbs, a man greatly respected, was extensively engaged in the craft of a currier, or what may be termed the business of dressing, in colours, leather after it has been tanned. In those days, when the craft was less mechanical than now, its practice required an accurate knowledge of art, so far as it went ; and from a boyish interest in the blending and manipulation of colours, as practised in his father's workshop, it may be assumed that the boy gained his first ideas of that higher art in which he was afterwards to attain such eminence.

One incident, related by his son, calls up a pleasant picture enough of "honest John Stubbs," as the neighbours called him. On one occasion, during a Sunday walk, the boy met a party of his father's workmen, to whom he gave an unlimited order for refreshments at the 'Half-Way House,' near Liverpool. When John Stubbs heard of it, he hastened to the inn to satisfy himself that the score had been honourably settled; and on finding that the boy's pocket money had sufficed for this, he never, to use his son's words, "from that moment mentioned a word of it." This episode was certainly characteristic of George Stubbs, and proves again the adage of the boy being father of the man. The boyish self-reliance displayed in this simple adventure marked him to the end. Throughout his career, indeed, he maintained an independence of character remarkable in days when it was thought almost impossible to attain pre-eminence, in art especially, without the aid and countenance of patrons.

When scarcely eight years old, his father being still resident in Liverpool, at Ormond Street, the boy began to study anatomy. Dr. Holt, a neighbour, lent him bones and prepared subjects from which he made drawings. His father does not appear to have entertained the prejudice, so common at that time, against painting as a profession, but he naturally desired that his only son should succeed to a business by which a comfortable income might be secured. Accordingly George stayed

at home, and being of rather delicate constitution, was excused from the manufacturing part of the business, and principally employed as a clerk to the concern, for which it will appear he had no great predilection. It seems likely, indeed, that he showed actual distaste for this employment, as from his childhood he had evinced a taste for the imitative arts. His deep study of nature, and his fine pencil, together with his exquisite correctness, enabled him, before he had attained the age of fifteen, to produce many highly finished works, and to win the admiration of all the cultivated men in that part of the country. John Stubbs about this time fell into ill-health. Seriously concerned about his son's future, he reflected that to succeed in art a man has need of most careful education. He saw the importance of a good master, competent to set so young an artist in the way to fame and fortune; and if considerations of the latter character were foremost in the mind of the good currier, it was very natural under the circumstances. At this point, however, John Stubbs disappears from our history. He died, leaving his widow, fortunately, in comfortable circumstances, long before the remarkable faculty of his son had had time to fully declare itself.

At this time there lived in Liverpool an artist of repute, Hamlet Winstanley, who occupied himself in copying the pictures at Knowsley Hall, the Earl of Derby's seat. It seems, more-



over, that of the most notable among these he made etchings which passed into the possession of the Walpole family. Hearing of Winstanley in his search for a master, George Stubbs made himself known by a successful copy of one of that artist's own pictures, taken from the Knowsley Gallery. This led Winstanley to engage Stubbs, who was not yet sixteen years old, to aid him in his work at Knowsley, and to offer his young assistant a choice of pictures to copy. In return he undertook to furnish all the instruction needed in his art, and to allow his pupil one shilling a day for pocket money.

The engagement, however, did not last long. For his first copy, Stubbs chose the celebrated Cupid by Vandyck. In this picture, Cupid, who is of a more mature age than usual, is surrounded by the various symbols of War, Painting, Architecture, Music and so forth, drawn with Vandyck's utmost skill. It is evident that Stubbs must have previously worked very hard and gained no small proficiency to think of venturing upon a copy of such a difficult piece of painting; so, too, Winstanley must have thought, for he objected, remarking that he wished to undertake the replica himself. His ambitious pupil, as we are told, quaintly enough, "paused and considered this refusal with surprise and some concern." He then proposed to copy the Ruins of Rome, by Paolo Veronese, another *chef d'œuvre* of the Knowsley collection. But this also Win-

stanley wished to reserve for himself; whereupon, without further consideration, Stubbs, with a characteristic outburst, recommended him to "Copy them all, if he would; for, since neither his word nor his engagement could be depended on, his pupil would have nothing further to do with him! Henceforward," added the intrepid art student, "he would look into Nature for himself, and consult and copy her only." Stubbs persevered in the resolution so hotly expressed. He never copied another picture throughout his long life, in Italy or elsewhere. Thenceforth Nature was his only study, and experience his only master.

There is a memoir of Stubbs, which appeared in November, 1809, in the *Sporting Magazine*,\* which gives a sketch or outline of his life; also a list of most of his celebrated pictures, and the persons in whose possession they were in the early part of this century. It has been recorded that he executed a model of a horse "which he presented to the Society for the Encouragement of Arts in the town of his nativity." This work so far gained the approbation of the members, that they awarded Stubbs the gold medal with a complimentary letter; and an order was given to preserve this effort of youthful genius among their best specimens, with a modest eulogium on the base.

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\* See Appendix H, pages 228 to 231.



HACK-HUNTER AND STUD-HOUND.

## CHAPTER II

At the Age of Twenty went to Wigan, afterwards to Leeds, where he Painted Portraits—Thence to York, where he Studied Anatomy of Human and Animal Subjects—Practised Fencing and Learned French—Illustrations for a Work on Midwifery—Engraved Same for Dr. Burton's Work, published in 1751—Removed to Hull—Visit to Rome—Motive for the Voyage—Palaces and Painters—Differs in Opinions from Brother Students.

UNTIL he was nearly twenty years old, George Stubbs remained in his mother's house. At that age he removed to Wigan, where he lodged with a Captain Blackbourne, who received him with almost fatherly affection, perceiving in him a strong likeness to a son lately lost. After seven or eight months' sojourn at Wigan, Stubbs removed again, this time to Leeds where he addressed himself to portrait-painting. From Leeds he went to York, having received some commissions for pictures, and there he began a regular study of anatomy in the dissection of human and animal subjects. Charles Atkinson, a surgeon of that city, procured him his first body for dissection, and such progress did he make that before long he was employed in giving private anatomical

lectures to the pupils of the hospital. Nor did this engage all his time, for we hear that he practised fencing and learned French, while assiduously working and maintaining himself by his profession.

At York, Stubbs made his first important essay in engraving. Dr. John Burton, a practising physician there, applied to him for illustrations for a new work on midwifery. For this commission Stubbs had to make special technical studies under great difficulties. The designs completed, the author was so well satisfied that he desired the artist to engrave them. To this Stubbs objected, on the ground of his incompetence to undertake a task so difficult. However, the doctor persuaded him to make the attempt, expressing confidence in the issue of the experiment. As Stubbs had never seen anyone engrave, his reluctance to undertake the commission was only natural, and it is not wonderful that he should have felt dubious as to the result. In Leeds, he had known a house-painter, who sometimes practised engraving in a small way, and to him Stubbs went now to learn its rudiments. This primitive instructor taught him to cover a half-penny with etching varnish, then to smoke it, and so, with a common sewing needle stuck in a skewer, to etch after a fashion. Nothing beyond this could the house-painter impart, and Stubbs had no further help in this branch of his art.

Putting his newly-gained knowledge to the

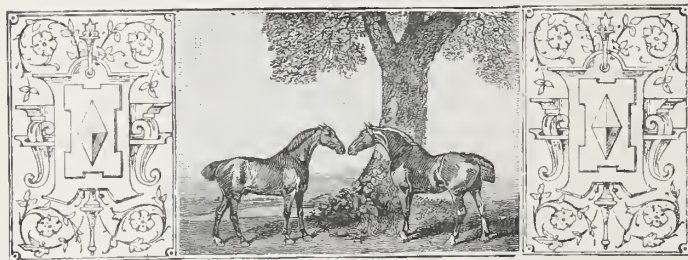
test on his own account, he found the varnish so hard, that when he crossed his lines the wax flew off. Not to be daunted, however, he succeeded, on a second attempt, after warming his plate, covering it with wax, melting it to a smooth surface, and smoking it at a candle, in making an etching of a very simple kind. Working under such disadvantages, he so far failed that his plates did not at all satisfy him. Many of them were on too small a scale to be finished without the graver, an instrument quite strange to his experience until he borrowed one of a clockmaker. Dr. Burton, however, was very well pleased, for, with all their imperfections, he found the plates anatomically exact, and sufficient for his purpose. The work, which appeared in 1751, entitled: "An Essay towards a complete, new System of Midwifery, theoretical and practical," contains eighteen copper-plates so engraved by Stubbs. Beyond these, and their bearing on his anatomical studies, the book calls for no further comment at our hands; it can be seen in the Library of the Royal College of Surgeons in London.

Stubbs remained at York for two or three years longer. Removing thence to Hull, he painted portraits and dissected assiduously. Then, after a visit to his native Liverpool, and feeling, no doubt, the artist's desire for a wider horizon and foreign life and colour, he embarked for Italy in the year 1754. A voyage of two

months carried him to Leghorn, whence he proceeded to Rome.

It does not appear that while in Rome Stubbs ever copied a picture, designed any composition in the grand style, or made a single drawing or model from the antique; although he, undoubtedly, executed many landscape sketches of Italian scenery. His motive for the voyage, according to his own account, was mainly to decide if Nature were superior to Art, whether that art were Greek or Roman, ancient or contemporary. There is an old debate, as we know, concerning the relation of nature and art, and it says much for Stubbs' ingenuousness that he should have undertaken such a voyage to clear up his doubts in the matter. Once convinced in his own mind he immediately resolved, with characteristic promptitude, to leave Rome. Very characteristic, too, was it, as we read, that "whenever he accompanied the students in Rome to view the palaces of the Vatican, Borghese, Colonna, etc., and to consider the pictures there, he differed always in opinion from his companions, and when it was put to the vote, found himself alone on one side, and his friends on the other." But George Stubbs was an Englishman of the stalwart type, and not a man to be alarmed by isolation in his opinions, nor to be silenced by a majority.





HUNTERS AT GRASS.

### CHAPTER III

Return from Rome—Acquaintance with an African—Visit to Africa—In Close Quarters with the Lion Himself—A White Barbary Horse Attacked by a Lion—Painted Three Pictures of the Tragedy: "The Horse with Lion in the Distance," "The Horse Affrighted," "The Lion Seizing the Prey"—Return to England—His Mother's Death at Liverpool—Visit to Lincolnshire—Commission from Lady Nelthorpe—Correspondence with Sir Joshua Reynolds—A Farm-house Study in Lincolnshire—Worked Eighteen Months Dissecting for "The Anatomy of the Horse."

ONCE Stubbs had decided, for good and all, that Nature must henceforth be sole mistress of his ambition, he was not long, as we have seen, in turning his back severely upon the art of Rome, with all its accumulated treasures. And Nature, now, as if willing to repay the preference, was not slow in giving him opportunities of study. He was, on his return journey from Rome to England, fortunate enough to become acquainted with an African travelling companion, whose tastes and pursuits were similar to his own. Well educated, and speaking the English language fluently, this new acquaintance was able to tell much about wild life in Africa, and "moving accidents by flood



and field.” He asked Stubbs, moreover, to visit his father’s house, near the fortress of Ceuta, opposite Gibraltar, on the north coast of Africa; and the two landed there, Stubbs having long had a desire, very natural in him of all men, to behold for once wild beasts of more tropical ferocity than are to be seen in English fields. As it proved, he was fortunate. They had not been long on shore when a chance occurred, and under peculiarly good circumstances, of making fairly close acquaintance with the lion himself at home.

The small town in which Stubbs was staying was surrounded by a lofty wall and a moat, and nearly level with this wall a broad platform extended, whither the inhabitants occasionally resorted for the sake of the cool breeze after sunset. Hither, his friendly host had led Stubbs one evening when the brilliancy of the moon made the surrounding desert as clear as day; and from this vantage point a lion was presently observed in the distance, stealing slowly towards a white Barbary horse. As the hapless beast was grazing not more than two hundred yards away from the moat, this was an extraordinarily good chance of observing what should happen—such a chance indeed, as the animal painter rarely obtains at a sufficient *optique de théâtre*. The lion did not stalk the horse by a direct approach, but by many sinuous detours, drawing nearer and nearer,

till at last, aided by the shelter of some rocks, he came suddenly upon his prey. At this juncture, the horse, as if conscious of his fate, and fascinated by the lion's gaze, threw himself into an attitude which Stubbs has admirably caught in the painting he afterwards made. Last of all, the lion, finding the horse in his power, sprang in a moment, cat-like, on the back of the defenceless beast, threw him down, and instantly tore out his bowels.

The whole of this little tragedy of a horse lives in three fine pictures by Stubbs, vividly descriptive of what he had seen. The first shows the horse, with the lion in the distance; the second, shows again the horse, affrighted at the lion's appearance from behind the rock; the third shows the lion seizing his prey. All three are in the artists' most characteristic manner, and won him, eventually, no small fame.

On his return from his travels Stubbs landed in London where however he remained only a week although it seems to have been his first visit. Thence he went to his mother's house in Liverpool, where commissions in plenty soon poured in upon him. Whilst painting hard at these, he still pursued his studies in anatomy with unabated zeal. Eighteen months after his Italian voyage he lost his mother, and the settlement of her affairs detained him in Liverpool for many months. It is at this point in his history that his first success, gained by a picture of

a grey mare of his own, is recorded. The picture attracted the attention of a picture dealer from London, named Parsons, who advised our artist to go thither and try his fortune.

Stubbs finally left Liverpool in the year 1756. He appears to have gone first to Lincolnshire, where Lady Nelthorpe had given him commissions, prior to this, for a series of portraits. His fame as an animal painter was now undoubtedly well established, as we know his charge for painting the portrait of a horse was a hundred guineas, while at the same time Sir Joshua Reynolds only received thirty-five guineas for a head; seventy for a three-quarter length; and a hundred and fifty for a full length portrait.\*

Miss Eliza Meteyard, in her "Life of Josiah

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\* This seems to have been the price of "The Managed Horse" painted by Stubbs for Sir Joshua Reynolds, to which the following letter apparently refers:

"I am just returned from Blenheim [Palace]; consequently did not see your letter till yesterday, as they neglected sending it to me. My price for a head is thirty-five guineas; as far as the knees, seventy; and for a whole length, one hundred and fifty. It requires in general three sittings, about an hour and a half each time; but, if the sitter chooses it, the face could be begun and finished in one day; it is divided into separate times for the convenience and ease of the person who sits; when the face is finished, the rest is done without troubling the sitter.

"I have no picture of the kind you mention to me. When I paint any picture of invention it is always engaged before it is half finished.

"I beg leave to return my thanks for the favourable opinion you entertain of me, and am, with the greatest respect,

"Your most obedient humble servant,  
"J. R."

Reynolds only charged eighteen guineas for painting a portrait, to the knees, of Mr. Ralph Jenison, Master of the Royal Buckhounds, *ob.* February 5, 1757, as appears by a letter dated January 16, 1789, presenting

Wedgwood," published in 1866, remarking on Stubbs' great perseverance and determination, observes that he took his place at fifty-three years of age as "the most noted animal painter in the kingdom. He painted horses on the canvases for Sir Joshua Reynolds, and others that had won on the racecourse and in the hunting field" (*sic*). It is not clear why the lady should have fixed 1777, when Stubbs would have attained the fifty-third year of his age, as the date which saw him reach "the top of the tree." It seems likely that the artist's name and fame only came within her knowledge when his correspondence with Wedgwood began, which it did in the year named.

In 1758 we find Stubbs at a farmhouse near Horkstow, adjoining Barton, Lincolnshire, energetically preparing for his great work on the "Anatomy of the Horse." The house appears to have been lonely, for we are told that he engaged it to avoid inconveniencing neighbours by his dissections. Here Stubbs worked for eighteen months, with one companion only, his niece, Miss Mary Spencer. This lady was the posthumous child of Captain Spencer, of the Guinea trade, who was killed by his favourite

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the account, long left unpaid, for that and two other pictures, including the one referred to in the following postscript to a previous letter to the same lady, dated May 21, 1781. "I beg leave to add that Mr. Shafto's picture, which is a half-length, *comes to twenty-four guineas*, after the rate of twelve guineas for a head, which was the price I begun (*sic*) with when I came from Italy. I have at present a hundred guineas for that size."







slave in a mutiny. She was born near the painter's house in Liverpool, and from the first had shown great interest in his studies. On his death Stubbs requited her sympathy by appointing her his sole legatee.\*

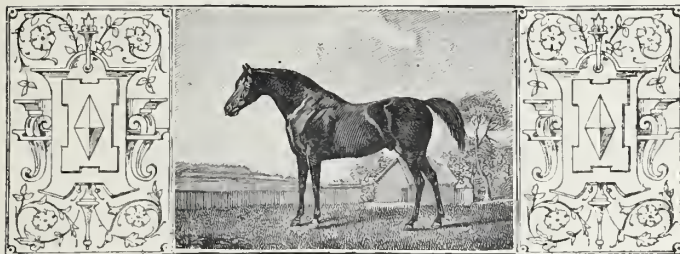
Some interesting details have come down to us of the manner in which the dissections and drawings for the "Anatomy of the Horse" were made in the farmhouse near Horkstow. Stubbs himself tells us how, from the ceiling of his room, he suspended a bar of iron by a "teagle," with hooks of various size and length fixed to it. Under this bar swung a plank about eighteen inches wide, on which to rest the horse's feet. The body of the beast was fastened to the bar by the hooks, which Stubbs fixed firmly in the ribs and under the backbone upon the further side of the animal. The horse was thus set in the attitude and position represented in the plates, and so remained for six or seven weeks, until, for obvious reasons, it became no longer tolerable. Like some other dissectors, Stubbs appears to have been quite indifferent to the evil odours of the dissecting room, and even unconscious of them.

The horse to be dissected was usually bled to death by opening the jugular vein, after which the arteries and blood-vessels were injected. The artist began by dissecting and making drawings of the muscles of the abdomen, proceeding

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\* See Appendix I, pages 233 and 234.

through fine layers of muscles till he came to the *peritoneum* and the *pleura*, through which appeared the intestines and the lungs. Next he proceeded to dissect the head, by first stripping off the skin, when, having cleaned and prepared the muscles, he made careful drawings of them and wrote the explanations, which usually employed him a whole day. Then followed another layer of muscles, which he prepared, drew, and described in much the same manner; so proceeding till he came to the skeleton. It is to be remembered that by means of the injection the muscles, the blood-vessels and the nerves retained their form to the last without undergoing any change. And thus, by slow and most painstaking degrees, he proceeded day by day till the whole was completed.



PROTECTOR.

## CHAPTER IV

His Fellow Anatomical Students Failed to Assist—Came to London with His Drawings—Engravers in London had no liking for the Task—Stubbs Decided to do his own Engraving: Occupied Seven Years Early Morning, or after Working Hours—Never Broke into Regular Occupation of Painting—Studio at 24, Somerset Street, Portman Square—The Work completed with Twenty-four Plates—Very Favourably Received by those to whom it Appealed.

IT appears that Stubbs had not, at first, any intention of carrying out his great labour upon "The Anatomy of the Horse" at his own expense or single-handed: the idea of it had been broached amongst the anatomical students at York, and it is clear that the artist expected aid from some of them. But they all failed in their engagements, whatever these were, and Stubbs then resolved to carry his enterprise through without help from anyone. Eighteen months of untiring industry passed now before he took his completed drawings to London, where he seems to have arrived in 1758 or 1759, probably the latter. In London he hoped to find an engraver to aid him in his precious work; but the celebrated engravers of the day

declined the commission, not, apparently, without some contempt.

For such work as the reproduction of anatomical details, which figure largely in Stubbs' plates, Grignon, Pond, and their fellow-engravers had neither habit nor liking. Their unanimous refusal obliged the artist to do his own engraving once more, and he set about the task with his usual resolution. What great success he achieved is well known; but the publication was necessarily retarded; for Stubbs never broke into the time devoted to his regular occupation of painting, and his etchings were made early in the morning or after working hours. Often, indeed, he worked late into the night. In some six or seven years, the plates were completed, and the "Anatomy of the Horse" appeared at last in 1766.

The book was published by subscription, for Stubbs desired to make himself known, and, as he tells us, this seemed the best means of achieving his purpose. "More than any other thing," we are told, naïvely enough, "the book tended to throw him into horse painting, and to this he ascribes entirely his being a horse painter." Stubbs worked hard at his plates for the "Anatomy of the Horse" while he was at Goodwood painting for the Duke of Richmond, as we shall see later on; and on his removal, in 1763, to his new studio at No. 24, Somerset Street, Portman Square, he devoted all

his spare time to the plates of his *magnum opus*. Nevertheless, three years actually elapsed from this date ere the book was issued from the press.

Its appearance was at once hailed with pleasure by those to whom it especially appealed. It was, of course, a technical subject; and except those people directly interested in horses, or indirectly associated with the study of comparative anatomy, there were few in those days who could justly appreciate the labour bestowed upon the book, the difficulties it had surmounted, or the exact measure of its achievement. Those who had any practical knowledge of the subject, however, could not but be immensely struck by the work.

The *Medical Review* of 1767, in noticing the book, says it "not only reflects great honour on the author, but on the country in which it was produced. France may reap great credit from the veterinarian school lately established in that country; but what praise is not due to a private person, who, at his own expense, and with the incredible labour and application of years, began, continued and completed the admirable work before us? But it is impossible to give our readers an adequate idea of Mr. Stubbs' performance without placing the book before their eyes. . . . His original drawings were all his own, and the plates were likewise engraved by his own hand. In short, we are at a loss whether most to admire the artist as a dissector, or as a painter of animals."

We may add here a delightful foreign tribute from a learned Dutchman, Professor Petrus Camper, whose unaccustomed English, in its quaintness of expression, has an eloquence of its own. The letter serves to show how foreigners who were specialists regarded Stubbs' performance.

SIR,

If ever I was surprised to see a performance, I was it surely, when I saw yours upon the anatomy of the Horse ! The myology, neurology, and angiology of men, have not been carried to such perfection in two ages, as these horses by you. How is it possible a single man can execute such a plan with so much accuracy and industry ? You have certainly had before you the scheme of the great Albinus ; but even his plates have not that delicacy and fulness, nor the expression of yours. Give me leave to ask you, was you the engraver ? for you do not mention the engraver's name. I once had a plan to offer to the public, a subscription for the like ; but I am sure I could not have obtained the elegance and exactness of yours. I dissected many horses ; but I especially examined the head and all the different sections of the inside, the bowels, and so on. I made figures as large as the life. I dare venture to say they are beautiful, mostly done by different means upon the life itself. My intention was to reduce them to one eighth, and to have them engraved ; but after having seen and admired yours, I dropped all hopes of succeeding. This favour I hope you will grant me, to inform me whether you still go on to finish this beautiful undertaking, and whether or not we may flatter ourselves to see the internal parts of this useful creature and something about the disorders and internal diseases of a horse.

You will be curious to be acquainted with a Dutchman who admires with so much extacy your Tables. I'm public Professor of Medicine, Anat., and Surgery, at Groningen, and



I have published some figures on the Human Arm, Pelvis, &c. I'm actually publishing the Brain and the organs of Hearing, Smelling, &c., in different animals. I dissect, but I do not love horses, though I keep them for proper use and for my family. I'm sure my acquaintance can be of little use to you, but yours to me of great consequence. I desire to have two copies of your performance, one for me, and one for a gentleman who admires as well as I, your book. I do not know whether your bookseller has any correspondence with us; if so, he may send them to any in Holland, and they will be sent to me, and which was perhaps more easy. Direct them to Mr. Fagal, Jun., Greffier de leurs H. Puissances les Etats Généraux, a la Haye, and our ambassador will send them to the Hague. I'll get you paid by my banker in London, Mr. Andrew Grote and Company. Nothing shall be easier than to establish a correspondence with little or no expences on both sides between us.

I'm with the greatest veneration, Sir, your most obedient and most humble servant,

PETRUS CAMPER, F.R.S.,

*Member of the R. Acad. of Surgery at Paris,  
of Edinburgh, and of the Societies of Haer-  
lem, and Rotterdam.*

*At Groningen, 28 July, 1771.*

In another letter, the worthy Doctor and Professor ingenuously announces :

"The Duke of Wolfenbüttel, the Baron du Tour, and I, are the only owners of your elegant performance in these provinces, though it is much wondered at by others. I'm amazed to meet in the same person so great an anatomist, so accurate a painter, and so excellent an engraver. It is a pity you do not like to pursue the viscera of this useful animal."

Of the original edition of this remarkable

work a copy, once the property of the famous surgeon, Dr. Henry Cline, is in the Elsenham Hall Library. Dr. Cline's opinion of the work appears in his own handwriting on the fly-leaf; the note runs as follows :

"This work, which is executed with extraordinary accuracy, was begun and completed by the author without the assistance of any other person, as he informed me in a conversation with him on the subject. He injected and dissected the horses, then made the drawings, and afterwards engraved them himself; so that he was unassisted in the work from the beginning to the end. The skeleton was taken from a blood mare. One horse which he had injected for the blood vessels, he worked on for eleven weeks.

"He first studied the anatomy of the human subject, in which he received some practical instruction from Mr. Charles Atkinson, surgeon at York.

"(sd) Henry Cline, 21st May, 1788."

Cline, the reader perhaps may be reminded, was born in 1750, and died 1827. When sixty years old his practice brought him about £10,000 per annum, and Sir Astley Cooper expressed the opinion that it would have been much more had Cline been less fond of politics and farming. In 1808, he bought some land at Bounds' Green, Essex, and, becoming greatly interested in agriculture, spent much time visiting this property and much money on various agricultural experiments. He published in 1805 "Form of Animals," four editions of which were reprinted between 1806 and 1829. Sir Astley Cooper was a pupil of Cline's.



VOLUNTEER.

## CHAPTER V

"The Anatomy of the Horse," Published 1776 in Eighteen Tables, Illustrated with Twenty-four Engraved Plates—The Preface by Stubbs Describing the Objects he had in Preparing the Work—A Comparison with Forty-eight Other Works by Different Authors—The Original Drawings Owned by Sir Edwin Landseer—Left to the Nation by Thomas Landseer—Now in the Library of the Royal Academy, Burlington House.

THE famous volume that won the tribute of Professor Petrus Camper, and played so great a part in the history of Stubbs, was first published as an oblong folio, entitled in full: THE ANATOMY OF THE HORSE, including a particular Description of the Bones, Cartilages, Muscles, Fascias, Ligaments, Nerves. Arteries, Veins, and Glands. In Eighteen Tables (Illustrated with 24 large engraved Plates), all done from Nature By George Stubbs, Painter. London: Printed by J. Purser for the Author, 1766." It has now gone through two editions, the latest of which is that of 1853; the latter, however, only being a reprint of the first edition with the original plates. The folio of 1766, if it may not

be ranked as a book-hunter's prize with the rare folios of Shakspeare which occasionally find their way into the sale-rooms, is yet a book that is regarded as a high prize by collectors of first editions. Certainly, if Stubbs had done nothing else, it would have marked him for ever among "the past masters of the horse."

In his preface, Stubbs characteristically describes the objects he had in preparing the work. "When I resolved," he says, "to apply myself to the present work I was flattered with an idea that it might prove particularly useful to those of my own profession, and those to whose care and skill the horse is usually entrusted, whenever medicine or surgery becomes necessary to him. I thought it might be a desirable addition to what is usually collected for the study of comparative anatomy, and by no means unacceptable to those gentlemen who delight in horses, and who either breed or keep any considerable number of them.

"The painter, sculptor, and designer know what assistance is to be gained from the books hitherto published on this subject, and, as they must be supposed best able to judge how fitly the present work is accommodated to their purpose, any address to them is superfluous.

"As for farriers and horse doctors, the Veterinarian School lately established in France, shows of what importance their profession is held in that country; amongst us they have frequent

opportunities of dissecting, and many of them have considerable skill in anatomy; but it were to be wished that this, as well as other parts of medical science, were as generally attended to by them, as by those gentlemen who treat the diseases and wounds of the human body. If what I have done may, in any sort, facilitate or promote so necessary a study amongst them, I shall think my labour well bestowed.

“I will add that I make no doubt but gentlemen who breed horses will find advantage, as well as amusement, by acquiring an accurate knowledge of the structure of this beautiful and useful animal.

“But what I should principally observe to the reader concerning this my performance, is, that all the figures in it are drawn from Nature, for which purpose I dissected a great number of horses; and that, at the same time, I have consulted most of the treatises of reputation on the general subject of anatomy.

“It is likewise necessary to acquaint him that the proportions which I have mentioned in several places of the book are estimated from the length of the head, as is usually done by those who have treated on the proportion of human figures; this length is taken from the top of the head to the ends of the cutting teeth, and is divided into four equal parts, each of which is again divided into twelve minutes.”

Although as recorded by Aristotle, Xenophon, and some forty-eight other authors, including

Markham in 1611, Sollerpel in 1664 (translated by Sir William Hope), and Snape in 1683, had previously written on the Natural History, Anatomy, and Physiology of the Horse, it was not until George Stubbs devoted himself to what may be called his monumental task that the structural form of the horse was clearly defined. It may be true as stated that, since 1766, there have been some two hundred and sixty-four other publications in various languages, treating of the subject; but the work of George Stubbs is still to-day an acknowledged authority for the veterinarian, painter, sculptor, and designer, and for use in all colleges and schools.

Out of the forty-nine authors prior to George Stubbs only one attempted anything like an exhaustive description of the horse, accompanied by anatomical drawings. This was Andrew Snape, jun., farrier to His Majesty Charles II., in his "Anatomy of an Horse." \*

In the introduction to his book Snape significantly remarks, "There is nothing gives a greater check to the progress of an Art than to believe that it is already perfected by those that have gone before us, and so to content ourselves with their determinations; for had our ancient artists been thus supinely credulous, and thought it sufficient to have traced their predecessors, limiting their wits within other men's bounds, never had time brought to light such discoveries in our pro-

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\* See Appendix F, page 223.



fession, nor had the mysteries of our art been so far communicated to posterity as they already are."

This quotation may serve to define the different points of view from which Snape and Stubbs have treated their subjects. By "the mysteries of our art," Snape meant only the art of Farriery, and his book is mainly a manual, and a very excellent one, let us add, of Farriery. But Stubbs, as his preface shows, had in view not only farriers and veterinarians, but artists and "gentlemen who breed horses." He had, in short, an artistic, as well as a veterinary, interest in his subject.

As the works of Stubbs and Snape are very differently arranged, it would be tedious to compare them page by page; and it will therefore be sufficient if we glance at some of the salient features contained in each.

In Stubbs' work the first double plate is the skeleton of a horse, shown in two side views. These are explained anatomically in the following divisions: Bones of the head, vertebræ of the neck, bones of the spine from the neck, and bones in the thorax, shoulder-blades, right and left upper limbs, and pelvis and lower limbs. The second plate shews the skeleton of a horse in another position, with accompanying explanations of the head, spine, thorax, and shoulder-blades, pelvis, upper limbs, and the lower limbs. The third plate is a hind view, showing the bony structure of the head, spine, thorax, shoulder-blades, pelvis, and upper and lower limbs. The



fourth plate shows the muscles, fascias, ligaments, nerves, arteries, veins, glands, and cartilages of a horse; the text explaining the various references to the muscles, and so forth.

In addition, Stubbs gives six side views, whole length, from the tail to the nose of the horse; one of the bones and two different layers of the muscles; six of the breast or front view, and six of the posterior view. These two latter plates differ from the first in that the posture of the first is motionless, whereas the two latter represent the horse in the act of trotting. The ensuing fourteen plates depict the same subjects from different points of view. Every part is numbered or indicated by letters corresponding with similar numerals and letters in the accompanying letterpress, in which the anatomical properties of each are clearly and truly explained. As to the engravings, they are simply marvels of accuracy and art combined, and present upon the whole a monument of genius and labour that it is impossible to overrate.

Against the twenty-four large engraved plates which illustrate Stubbs' work Snape has forty-nine illustrations; but the quality of Snape's drawings is far inferior. While Stubbs is so precisely accurate in every particle of his delineations, Snape is crude and in many respects mistaken, or misrepresented, by his engraver alike upon essential and upon subordinate points. Snape again devotes considerable labour to producing illustrations of the intestines, which

have not been attempted by Stubbs. Only in plates xxiii. and xlv. of Snape's book can the faintest comparison between him and Stubbs be made; and even then the most cursory glance at once testifies to the immense superiority of Stubbs in every particular, description and detail. The arrangement of the letterpress is, we may add, entirely different in the two works. Thus, Snape divides his into five books and an appendix. Book I. relates to and describes "the lowest belly or paunch," and is subdivided into twenty-nine chapters. Book II. contains a description of the middle venter or chest, and is subdivided into nine chapters. Book III. treats of the upper venter or head and is subdivided into fifteen chapters. Book IV. contains a description of all the muscles of the body and is subdivided into twenty-two chapters. Book V. describes the bones and is subdivided into nineteen chapters. The appendix contains two discourses; one on the generation of animals; the other on the motion of the chyle, and the circulation of the blood.

It may be of interest here to state that, at his death, the original drawings from which the plates were engraved were left by Stubbs to Miss Spencer, and afterwards found their way into the possession of Sir Edwin Landseer, from whose hands they passed into those of his brother, Thomas Landseer, who left them by will to the Royal Academy. They are now preserved in the Library at Burlington House.



OLD ENGLISH POINTER.

## CHAPTER VI

Early Patronised by the Duke of Richmond — Visited Goodwood to Execute Several Works—For the Marquis of Rockingham he Painted Many Pictures, including a Life-size Portrait of the Celebrated Race-horse Whistlejacket.

THE first commission of importance that Stubbs is reported to have received after settling in London, came from the Duke of Richmond. In order to execute it, the artist was obliged to leave town again and take up his residence for a time at Goodwood, in Sussex. Within nine months several pictures had been painted by him there, among them a large hunting piece, nine feet by six, and many portraits. One of these was a portrait of the Earl of Albemarle, painted while he sat at breakfast, the day before embarking on "the ever-memorable and successful expedition to Havannah, when it was taken."\*

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\* This was in the year 1762, when France and Spain attacked Portugal, as the ally of Great Britain. By virtue of this "Family Compact," and her alliance with France, Spain lost the Havannah. The British fleet of twenty-nine sail, under Admiral Pocock, with a body of 14,000 soldiers under Lord

It has not been possible to discover the possessor of these works. At any rate they are not at Goodwood House now, as only four paintings by Stubbs are to be found there. The description\* of these four is copied from the catalogue of the Goodwood collection, and is interesting as giving an idea of Stubbs' painting at the beginning of his mature period. The present Duke of Richmond and Gordon kindly lent this private catalogue for the particulars of these interesting works of art.

For the Marquis of Rockingham, at Wentworth House, Stubbs painted several pictures. For the life-size picture of Whistlejacket† the Marquis had intended to employ some eminent portrait painter to add a likeness of George III. mounted on his back, and some prominent landscape painter to fill in the background, the intention being that this picture should be a pendant to the one by Morier hanging in the hall at Wentworth House. The Marquis was

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Albemarle, carried the city of Havannah, with a district of 180 miles to the westward, in August, 1762, and obtained possession of three millions sterling, twelve sail of the Bourbon fleet, and a quantity of naval and military stores. The aggressive policy of the Duke de Choiseul soon after ended in the humiliation of France and Spain, so much so that Lord Bute was enabled to dictate his own terms to the enemy, and peace was once more restored by the definitive treaty signed at Paris in February, 1763.

\* See Appendix B, page 171.

† See Appendix B, page 168.

so pleased with the painting of the horse itself that he would not allow a single touch to be added, but framed and hung the picture without the King's portrait or the background.

Another version of this story is given in the "Life of George Ticknor," an American who visited Lord FitzWilliam in September, 1835, viz.: "On one side of it hangs the famous picture of Lord Rockingham's "Whistle Jacket," by Stubbs, nearly as large as life, and one of the most striking pictures of an animal I ever saw. It is nothing but a painting of a horse—no trappings, no background, no earth—yet it does not leave any feeling of deficiency. I was told that when the horse was painted, Lord Rockingham at first intended to have put George III. upon him, but being offended at the King, he altered his mind, and would not have him there."

In London Stubbs painted several pictures for the Marquis of Rockingham, viz.: A Lion Devouring a Horse (an engraved picture); A Horse Affrighted by a Lion.\* The white horse in this picture belonged to George III. The expression of terror was produced by pushing a bush along the ground towards the horse. Signed and dated, 1770. It was engraved and published by the artist, September 25th, 1777, and the demand was so great that the plate became defective, and Stubbs had to re-engrave it. The latter plate is dated 1st May, 1788.

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\* See Appendix B, page 156.



SPANISH POINTER.

## CHAPTER VII

Visit to Eaton Hall, Cheshire—Executed Many Works, including “The Grosvenor Hunt”—Recent Notes on this Picture and on Other Works by Stubbs in the Duke of Westminster’s Collection at Eaton Hall.

IN 1760 Stubbs went to Eaton Hall, the Cheshire seat of the then Lord Grosvenor, to fulfil an engagement of long standing. During a sojourn there of many months he painted a favourite horse, Bandy, engraved and published by J. Bennett, 53, Fleet Street, June 2nd, 1777. The large hunting piece, entitled “The Grosvenor Hunt,” was painted in 1762. In it were introduced portraits of Lord Grosvenor, mounted on Honest John; his brother, the Hon. Thomas Grosvenor, Sir Roger Mostyn, Mr. Bell Lloyd, and servants. A view from the drawing-room windows of Eaton Hall forms the background of this picture. In the foreground is a pond in which the quarry, a stag, is at bay, surrounded by the hounds. The latter are mostly white and tan, and are graphically rendered in the artist’s happiest vein. An engraving of this historical



painting, on a very reduced scale, is preserved in the Print Room, British Museum.

A correspondent has sent me some notes of a recent visit to Eaton Hall, which I may quote here with reference to the pictures of Stubbs, still notably figuring in the Duke of Westminster's famous collection.

He notes that "the old oak, which enters with such admirable effect into the composition of 'The Grosvenor Hunt,' and which Stubbs, *more suo*, peculiarly fond as he was of using trees in his backgrounds, had evidently chosen with great care, is still standing in a meadow near Heron Bridge, on the Eaton Hall estate. - The distant undulating landscape, too, which completes the background, is very characteristic of both the scenery of this part of Cheshire, and of Stubbs' feeling for landscape, denied him by the indiscriminating Peter Pindar. In the same room hangs a very masterly piece of equine portraiture, in a study of Mares and Foals. Here again, two oaks are picturesquely used to enhance the effect of the subject. There are three mares, and two foals, in all ;—a chestnut mare with white hind feet, and chestnut foal ; a dark bay mare, and lighter bay foal ; and an old grey mare, white with age. In another room is a second striking study of Mares and Foals, which gives us yet another of the Eaton oaks, a huge, contorted tree nearly filling the background, and disposed very effectively in the scheme of the picture.





*The General Hunt*



The brown mare and roan filly, grey mare in middle, and black mare and colt, standing below, are treated in Stubbs' best manner. One of the many portraits of Gimcrack is also to be seen at Eaton Hall ; but need not, perhaps, be described again, since it is already so familiar. Mambrino is described in connection with another portrait ;\* but the head in the Eaton Hall portrait is so finely painted, as to be in itself evidence of the painter's genius ; and the characteristically alert attitude of the animal, is wonderfully caught on the canvas. Yet another memorable painting by Stubbs hangs in the same room. This is the portrait of Sweet William,† a dark brown horse, very finely painted, with groom attending. This, like the two previous portraits, appeared in the 'Turf Gallery' collection exhibited by Stubbs in 1794."

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\* Appendix B, page 137.

† Appendix C, page 187, Pictures at Turf Gallery.



BULLS FIGHTING.

## CHAPTER VIII

The Society of Artists—Stubbs Chosen Treasurer in 1760, and President 1773—Established on Co-operative Basis of Mutual Benefit for Exhibitors—For Many Years attended with Success—Royal Charter Granted, 1767—Seven Years afterwards the Society Ceased to Exist—Stubbs a Constant Exhibitor—Particulars of Many of his Exhibits Given.

IT seems to have been about the year 1760 that Stubbs was appointed treasurer of the first (Incorporated) Society of Artists, which held its exhibition in the Great Room (now pulled down), Spring Gardens, near Charing Cross, London. The Society was founded in 1759, but it does not appear that Stubbs exhibited any of his works there prior to the exhibition of 1762. As may be seen by referring to the extracts from its catalogues, given in the second part of this volume, he showed pictures at every subsequent exhibition. Eventually, in consequence of the discontents which the painter Paine had occasioned, Stubbs was chosen president of the Society for one year, and his name appears as such in the Catalogue for the year 1773. But he felt the interruption caused in his

work by the duties of his new office ; and the experience, perhaps, was not without its effect in his subsequent dispute with the Royal Academy. He must, nevertheless, be accounted one of the prime movers in the success of the Society of Artists, in which he always evinced great interest, as he certainly contributed to its independent attitude, in promoting and fostering art on its merits, independent of clique and patronage.

In view of the part taken by Stubbs in the history of the Society, it is interesting to follow its fortunes out to the end. Apart from Stubbs, moreover, its history has a certain significance for us still, since the fashion of the hour and the spirit of patronage are as apt as ever to interfere mischievously with the fortunes of art.

In the Preface to the Catalogue of the Society of Artists of Great Britain, May 17th, 1762 (the third year of their exhibition), the public were informed *inter alia* that the artists "who were themselves first projectors of an exhibition in this nation," intended their exhibitions, not for the purpose of enriching the artists, but to advance art. The eminent were not to be flattered, nor the obscure artist to be insulted and overlooked ; consequently those who cherished the stirring hope of public favour were invited to send in their pictures without fear or prejudice. In short, "a fair field and no favour !" might very well have been taken as its motto by this most vigorous and well-meaning of young societies.

As to the price put upon exhibits, it was decided that in cases where artists were unable to sell their works at "their due price," an annual sale was to take place. In other ways, it would appear that the Society was founded on a healthy co-operative basis of mutual benefit for the exhibitors.

The career of the Society was, consequently, one of unalloyed success, until the majority of the executive had the misfortune to decide to apply to George III. for a royal charter of incorporation. This charter was obtained from the king in 1767. Then, and subsequently, the sturdy independence of the Society, in respect to which it had originally resembled its quondam exhibitor and after-president, Stubbs himself, was gradually weakened by the insidious influence of fashionable patronage. The rising artist, in whose interest the Society might be almost said to have been founded, who failed to accommodate himself to the new order of things soon found his works ignored, his name unmentioned by society *dilettanti*; and himself bereft of that fostering support which the Society of Artists had made its friendly prerogative in earlier days. Stubbs became its president at too late a period to save it from decadence. The royal charter proved, in any case, more like a death-warrant, for the Society ceased to exist in the year after his presidency, and while he was still director; seven years, that is, after the date of its incorporation.



Referring further to the catalogues of the Society we find that Stubbs sent to its various exhibitions some fifty pictures in all, including several which have since become famous. Thus, in the third year of its exhibition, in 1762, No. 109 in the catalogue is his "Phaeton," which appeared together with two portraits, and a study, quaintly described as "A Brood of Mares." The "Phaeton" re-appears in another version two years later—probably the picture commissioned by Colonel Thornton. This was in 1764, when the Society transferred its annual exhibition to rooms in Somerset-street, opposite North Audley-street. Here, it is interesting to remember, the Society was conveniently close to Stubbs. In the Somerset-street rooms were first publicly shown many of the finest lion and tiger studies, painted by Stubbs; and on one occasion, in 1769, he even exhibited a study of "A Cat." In 1773, the year of Stubbs' presidency, when the Society announces the usual exhibition, "At their New Room, near Exeter Exchange, Strand," a still more suggestive entry appears under the President's name, as No. 318 in the catalogue, "A Portrait of the Kongouro (*sic*), from New Holland." The animal in question is undoubtedly none other than the familiar kangaroo. In the same year there appeared three portraits of dogs, as well as some larger pictures. The previous exhibition, in 1771, contained, as it is important to note, Stubbs' celebrated "Portrait of the Famous



Horse, Eclipse." In the last year of the Society's existence, only one picture by Stubbs, a "Portrait of a Horse," appears; and this sudden falling off in the number of his exhibits may perhaps be considered as ominous of the coming collapse.

The full list of all Stubbs' pictures exhibited at the Society of Artists, between 1762 and 1774 inclusive, will be found among the catalogues of his works at the end of the volume.\*

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\* See Appendix C, pages 177 to 179.



FRIGHTENED HORSE.

## CHAPTER IX

Painting on Tablets and Copper Plates—Cosway, the Miniature Painter—Stubbs Commences Experimenting—Two Years Studying Chemistry—Discovers Nineteen Tints—Delay in Making Tablets—Wedgwood and Bentley Commissioned—Produced Earthenware Tablets of Large Size—Lord Melbourne Purchases the First Picture—Letters from the Life of Josiah Wedgwood referring to Stubbs—Stubbs Paints the Wedgwood Family.

IN 1771, at the suggestion of Cosway, the famous miniature painter, Stubbs began a series of elaborate experiments in enamel painting. Modest in his hopes of success, he at first interrupted none of his regular employments for this new study. He agreed to paint for Cosway on condition that tablets should be provided for him of the size of a quarter-sheet of post paper, and that his own experiments in colour should end successfully. Ordinary colours would not retain their original hues in the process of firing, and colours that would withstand the process were obviously essential to success. The obstacle was serious, but obstacles only stimulated the artist to greater effort; and

Stubbs accordingly began a course of chemistry, and pursued it for two years at great expense and labour, making careful memoranda of all his attempts. The colours he wanted were found at length—nineteen different tints in all. The records of these experiments are not given in detail.\* and, except to those technically interested, are perhaps not of much significance. Miss Eliza Meteyard, in her “Life of Josiah Wedgwood,” † refers to the “incredible pains, labour, and expense” the artist bestowed on these investigations until he succeeded.

The preparation of the colours, which had been thought a chief difficulty, did not cause so much delay as the making of the plates. Not for three years after the colours were ready, could the tablets which had been promised him be had in a proper state. Meanwhile, Stubbs painted on the largest copper plates to be found,—enamel plates twelve inches square, and eighteen inches by fifteen. A larger size could not be made suitable for his purpose, as sheet-copper must necessarily be thin, and therefore unequal to the weight of very large plates. But such sizes as those named were by no means fitted to the ideas and ambition of our painter. He applied, therefore, to the pottery manufacturers, and, after

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\* It appears that 100 lbs. of ordinary colour produced 81 lbs. and some ounces of the improved material.

† London, 1866.

some disappointments, the celebrated firm of Wedgwood and Bentley undertook the commission.

“The first difficulty lay in the clay or earth (“Life of Josiah Wedgwood”); ordinary white ware or cream ware would not do. The next with the firing. However, progress was made, and China tablets were produced of twenty-two inches by seventeen inches. But these did not reach the needed size. Fresh trials were made, extending over a further period.

“‘When you see Mr. Stubbs,’ writes Wedgwood to his friend Bentley, Oct. 16, 1778, ‘pray tell him how hard I have been labouring to furnish him with the means of adding immortality to his very excellent pencil. I mean only to arrogate to myself the honor of being his *canvas maker*. But alas this honor is at present denied to my endeavours, though you may assure him that I will succeed if I live awhile longer undisturbed by the French, as I only want an inclined plane that will stand our fire. My first attempt has fail’d and I cannot well succeed in my attempts till we lay by work for Xmas when our kilns will be at liberty for my trials.’”

In the May following, Wedgwood’s experiments had resulted in China tablets of thirty inches square, and he hoped ultimately to bring them to thirty-six by twenty-four inches. Writing to Bentley, May 30, 1779, he explained that the hopes of making a larger size were still “in

the offing, and I would not mention to Mr. Stubbs beyond 30 at present. If Mr. Stubbs succeeds he will be followed by others, to which he does not seem to have the least objection, but rather wishes for it; and if the oil painters should use them they may become a considerable object. At present I think we should give Mr. Stubbs every encouragement to proceed and establish the fashion. He wishes, you know, to do something for us by way of setting off against the tables. My picture and Mrs. Wedgwood in enamel will do something. Perhaps he may take your governess in by the same means. I should have no objection to a family piece, or rather two perhaps in oil, if he should visit us this summer at Etruria. These things will go much beyond his present trifling debt to us. Now I wish you to see Mr. Stubbs, and if the idea meets your approbation, to tell him that if it is convenient for him to pay in money for what he has hitherto had, it will pay something towards the kilns and alterations in kilns we have made and the other expenses we have been at in our essays; and the next £100 or £150 in tables, perhaps more, shall be work and work (*sic*), we shall take the payment in paintings."

Nothing to approach the dimensions of the plates eventually produced by Wedgwood—three feet six inches by two feet six inches—had hitherto been used by enamel painters; and the pains taken by Wedgwood to turn out large

plates sufficiently indicate the very keen interest he took in the artist's aspirations. Thereafter, Stubbs worked in oil colours or enamel, according to the fancy of his customers. The first picture he sold in enamel represented a lion devouring a horse. It was an octagon, on copper, and Lord Melbourne is said to have paid one hundred guineas for it.

Miss Meteyard, in addition to quoting from the correspondence which passed between Wedgwood and Stubbs during the years between 1777 and 1789 on the subject of the china tablets, also tells us something of the circumstances under which Stubbs was asked to paint the portraits of the Wedgwood family :

" . . . In May, 1789," she writes : " we hear of Stubbs and the family piece he was to paint. Its idea was thus originally sketched out by Wedgwood, though when Stubbs was actually set to work, a year or so after, the engraving shows that one picture took the place of two, that details were altered, and that as accessories horses were substituted for chemical apparatus. There would have been less formality in Wedgwood's grouping than in motionless equestrians set all in a row, merely because Stubbs was a painter of horses. But as a family piece the engraving, which is a reduced but an admirable copy of the original picture, is of exceeding interest as it places us face to face with a great man, and those whom in his tender love he

sought to make good and intelligent men and women.

“ ‘The two family pieces I have hinted at,’ writes Wedgwood to Bentley, May 30, 1779, ‘I mean to contain the children only, and grouped perhaps in some such manner as this:—Sukey playing upon her harpsichord with Kitty singing to her, as often she does, and Mary Ann upon the carpet, in some employment suitable to their ages. This to be one picture. The pendant to be Jack standing at a table, making fixable air with the glass apparatus, &c., and his two brothers accompanying him. Tom jumping up and clapping his hands in joy and surprise at seeing the stream of bubbles rise up as Jack has put in a little chalk to the acid. Jos with the chemical dictionary before him in a thoughtful mood; which actions will be exactly descriptive of their respective characters.’

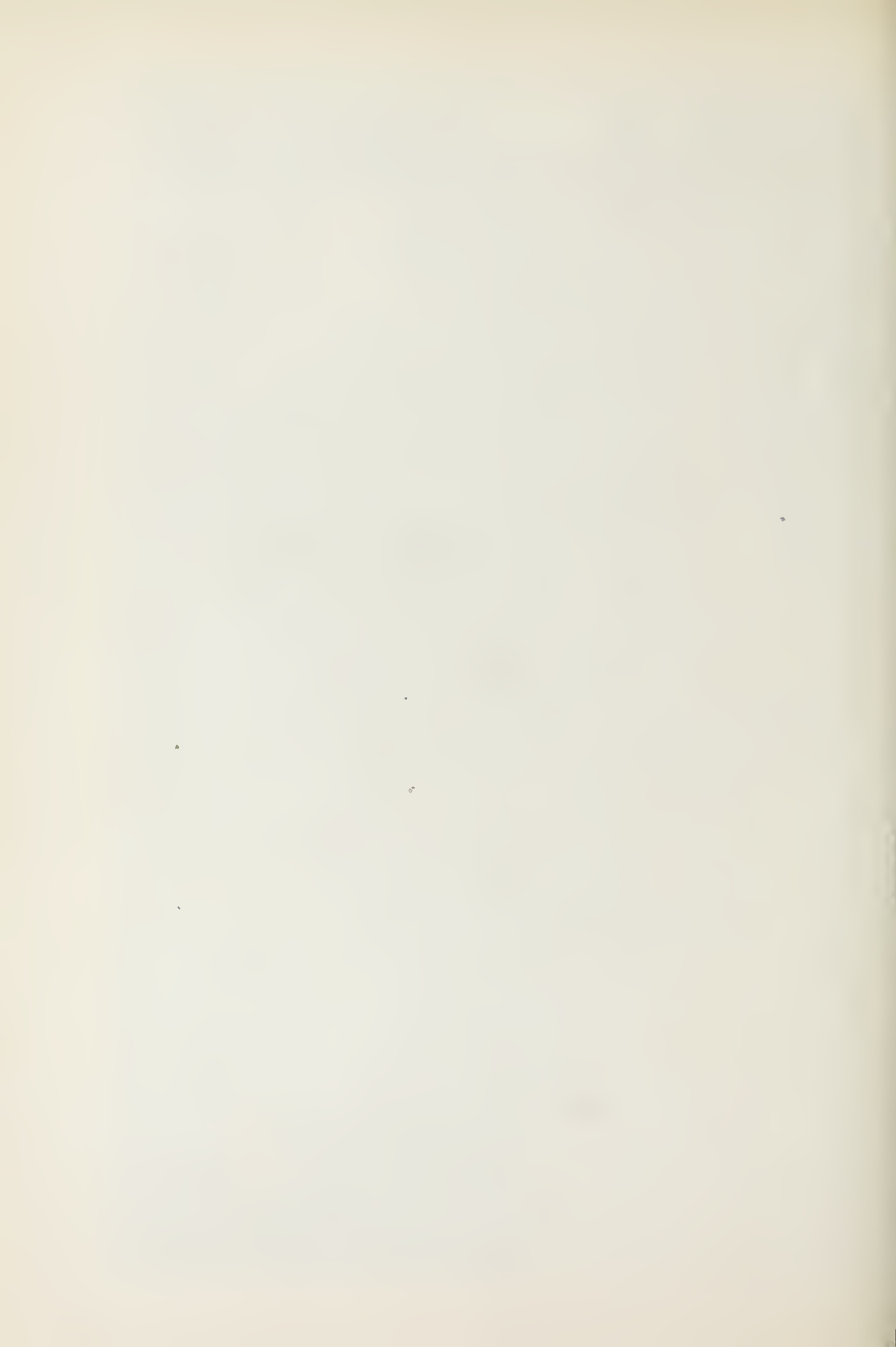
“ ‘As to the two family pictures, my first thought was to put them into Mr. Wright’s hands; but other ideas took place, and remembering the Labourers and Cart in the Exhibition, with paying for tablets, etc., ultimately determined in favour of Mr. Stubbs, and I have mentioned a fire piece to Mr. Wright, in a letter I wrote him the last week, to tell him I should be glad to see him in a fortnight or three weeks. But what shall I do about having Stubbs and Wright here at the same time—will they draw together kindly, think you?’ ”





*George Stulhs, R.A.*

THE WEDGEWOOD FAMILY.



There is a charming *naïveté* about the last question, which need not, however, set us speculating about any more aggressive quality in Stubbs' character, than is naturally inherent in one of his very sturdy temperament.

We are come now to the winter of 1779—80, about which time Stubbs painted four pictures for Josiah Wedgwood,—the Family Piece (above described), Mrs. Wedgwood's Father, Mrs. Wedgwood herself, and an enamel of Labourers. The account for these pictures gives their prices as respectively £236 17s. 6d., £26 5s., £19 13s. 6d., and £189. There was a set-off against this account for tablets for enamelling; and the balance was paid on the 7th of May, 1796.

Stubbs subsequently painted a portrait of Wedgwood himself. It was an enamel as large as life—a fine three-quarter head in bag-wig and grey collarless coat of about the same period as the medallions. From this a tinted stipple print was engraved by his son, George Townley Stubbs, "Engraver to H.R.H. the Prince of Wales," and by him published "at No. 86, High Street, Marylebone," on the 10th of February, 1795—the month following Wedgwood's death. Impressions of this engraving are now very rare.



HORSE AND LIONESS.

## CHAPTER X

Stubbs Well Settled in London—Description of House and Furniture—  
Well-Stocked Cellars—Stubbs Drank Water Only—Friends not so  
Temperate—Works of Old Masters—Studio Behind House—  
Anatomical Objects, Lay Figures, Travelling Easel, Engraving  
Table, etc.—Picturesque Effect of Studio—The Stables.

AS Stubbs was, about this time, well settled at No. 24, on the south side of Somerset-street, Portman Square, a brief description of the place may well be given here, the more so as hardly a brick of it now remains.

On entering the hall-door the visitor found on the left a front and back parlour, to first attract his attention. Underneath these were the front and back kitchens, a good wine cellar, and beer and coal cellars ; but how far the wine and beer cellars were stocked, history does not say. Although Stubbs drank only water for the last forty years of his life, it does not necessarily follow that his good wine cellar was not well replenished. It would be unjust to assume that his own commendable habit was enjoined on his guests, the rather as his greatest friend, Paul

Sandby, was not indifferent to the bottle ; but this by the way. Stubbs had so many remarkable visitors that we may be pardoned if we pause, in trying to realise his household, to further imagine the occasional harmless symposia which may have taken place there.

At the head of the light staircase, leading from the hall, lay the front and back drawing-rooms. Over these, in turn, were two bed-chambers, in one of which stood the ponderous four-post bedstead occupied by the artist. The house was furnished in the substantial fashion that the owner's character might lead us to expect. Mahogany tables, mahogany book-cases and chests of drawers ; pier glasses, Brussels and Wilton carpets, china and Wedgwood table services and the like, make up the details of Stubbs' familiar surroundings. To those who believe that something of a man's own individuality is often expressed in his household, these things are not without their interest. As to the works of art that adorned the walls, they seem to have been both numerous and characteristic of their owner ; and probably comprised many of the lots enumerated in the catalogue of his collection sold by auction after his death.\* Besides the great variety of animal paintings, which might be expected, it is

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\* The auction was held on the premises, on the 26th and 27th of May, 1807. See Appendix D for copy of Catalogue, pages 190 to 206.

interesting, remembering Stubbs' early indifference to the merits of the old masters, to see that he possessed pictures by Giorgione, Titian, and Tintoretto, which appear in that catalogue.

Stubbs' "Exhibition Room," as it was termed, otherwise his studio and laboratory which was the most essential part of the whole establishment, was situated immediately behind the dwelling house and was reached by a back-door to the left of the entrance hall. It was nearly twenty-eight feet by twenty-one feet, fitted up with a lantern skylight, and handsomely ornamented in stucco. Here were to be seen the queer-looking anatomical objects and the lay figures, prepared by Stubbs, expressly for his own studies; and with these a variety of plaster casts and busts, and his "tools and implements" for engraving, comprising, perhaps, the historical needle stuck in the skewer, to which the progressive science of midwifery owes so much.

Here also, among the other familiar bric-à-brac of a studio, were displayed the colours and compositions for painting in enamel, with bottles of aquafortis and "oil of spike," and cabinet articles in mahogany "of ingenious construction and excellent manufacture" used by the artist and adapted by him to his various professional pursuits. The artist's travelling easel and painting cases, and a telescopic mahogany engraving table of peculiar make, served to complete the picturesque effect of the place. In the rear of the



studio, we may add, an excellent coach-house and a four-horse stable formed a very necessary appurtenance to an establishment where the horse played so essential a part as an artist's model.





SHOOTING: THE START.

## CHAPTER XI

Stubbs Elected Full Academician in 1781—Quarrel with Council on Diploma Picture—Seven Pictures Sent in 1782 : All Badly Hung, Descriptions Cut Down—This Treatment Resented—Hanging Committee Pleaded Justification—Misunderstanding about the Grosvenor Hunt Picture—Recent Application for Permission to Refer to Old Records—Extracts from Old Minute Books, Letters, and Orders in Council—Stubbs' Reputation not Marred—He Contributes Fifty-two Pictures to the Royal Academy.

AT a general meeting of the Royal Academy of Arts, held on the 6th of November, 1780, Stubbs was elected an Associate; and the next year a full Academician; the formalities attending the latter appointment were never ratified, though Stubbs always afterwards claimed the dignity. Unfortunately there is no adequate means of ascertaining the actual facts of the quarrel between the Royal Academy and our painter.\*

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\* Mr. William Sandby, in his "History of the Royal Academy of Arts" (London, 1862), ignores this question. He merely remarks that in 1780 Stubbs "became an Associate and was elected in the following year a R.A. This, however, he declined" (*sic*), vol. i., p. 454. Messrs. C. R. Leslie and Tom Taylor, in their "Life and Times of Sir Joshua Reynolds" (London, 1865), assert that in 1784 Stubbs was "suspended (!)

One version is to the following effect:—The elections of Royal Academicians always took place on the 10th of February, and it was required of the successful candidate to send in a picture, which in those days was supposed to receive the king's approval before the diploma could be signed. This completed the election, and qualified the new member for all his duties. While Stubbs was still considering what diploma picture he should send to the Academy, whether an oil colour or an enamel, the time for the annual exhibition of 1782 came, and to this he contributed seven pictures. Of these, three—No. 32, Portrait of a Dog (subsequently engraved by Benjamin Smith); No. 70, Portrait of a Young Lady in the character of Una, from Spenser's "Faerie Queen"; and No. 209, Horse and Dog—were oil colours. Besides these, Stubbs sent four pictures in enamel—No. 79, Portrait of a Young Gentleman Partridge Shooting; No. 120, The Farmer's Wife and the Raven;\* No. 173, Portrait of an Artist; and No. 363, Portrait of a Dog. He had annexed a suitable explanation of each of these, in the usual manner, for the purposes of the catalogue; but most of his quotations were omitted, and his descriptions were cut down to the smallest proportions, as above quoted. Almost all his works,

by the Royal Academy for not having sent his diploma picture,"  
vol. ii., p. 433.

\* See Appendix B, pages 158 and 159.

moreover, were so unfortunately hung, particularly those in enamel, that it seemed to be an intentional slight.

To a man of Stubbs' temper, this treatment might well seem unfair. It was much resented both by him and by those for whom the pictures had been painted. He felt it, indeed, with particular sensibility, at this time, as it tended more than anything else could have done to discredit his enamel pictures, after all the labour and study he had bestowed upon them. This discouraging experience, added to the original diffidence which he had felt about entering the lists at all, was the cause of his resolution not to send in a diploma picture. A law made by the Academy on the last day of that year obliged every candidate elected to present the Society with a picture, to be their property for ever. Stubbs always insisted that this law was unjust, and even thought he had reason to suppose it levelled particularly against himself. He regarded it as an *ex post facto* law, calculated to punish an alleged offence committed before the law was made. On this account, he would never allow that he was less than an Academician elect, awaiting only the royal signature; and he was satisfied so to continue to the end.

The Hanging Committee pleaded in justification of their conduct that the enamel colours were so bright, and their general effect so con-

spicuous, that for want of space, no choice was left them, in justice to other exhibitors ; and consequently Stubbs' paintings were "skied." This allegation will not bear criticism ; because, first, the exhibition this year was comparatively small ; and, second, it was held in the spacious rooms of Somerset House, where there was an over-abundance of wall-space.

Another version of the misunderstanding runs, that the Academy coveted the Grosvenor Hunt, which was painted by Stubbs for, and sold to, Lord Grosvenor\* in 1762, twenty years before the date of this dispute. Such a demand was, therefore, absurd on the face of it. Stubbs offered to give the Academy another picture, probably his *Una*, but this was declined.

The dispute between Stubbs and the Royal

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\* It was sold for 170 guineas. "This was the picture the Council sat in judgment upon when they determined Mr. Stubbs the highest honour they had to confer, and dispatched their diploma to acquaint him of their choice ; but on Stubbs refusing to present the picture to the Academy, which is the custom, the Council ever after neglected to invite him to their sittings, and at last became so fastidious as not to acknowledge him to be their member. Mr. Stubbs offered to give them another picture, but this was rejected, and having sold the first to his patron, the Earl of Grosvenor, for 170 gns., it was impossible for him to make the offering required. However, Mr. Stubbs knew how to appreciate his own consequence, and thinking less of the honour than of the sacrifice, and possessing the manly spirit of his predecessor Seymour, never after thought of the Chair of Apelles."—*Sporting Magazine*, 1810 vol. xxxv., p. 52.

Academy is, I regret to say, far from being cleared up. In order, if possible, to get at the official version of the affair, I applied to the Secretary of the Royal Academy for permission to consult their Records, particularly between the years 1781 and 1783. To that application the Secretary vouchsafed no direct answer; but he indirectly intimated that if I would let him know the circumstances relating to George Stubbs he would do his best to respond. Now, if I had known the circumstances of the case I should have had no occasion to trouble the Royal Academy on the subject. I was, therefore, unable to respond to the intimation conveyed to me by the Secretary of the Royal Academy, except by a further request for copies of all entries and correspondence relating to the election of George Stubbs as an Associate in 1780, and as Academician in 1781; copies of the Minutes and Records *re* the diploma; and for any official information tending to clear up the contradictory statements made in the works of Mr. Sandby, Messrs. Leslie and Taylor, and others.

In reply to that letter, the Secretary sent me the following particulars, with a note saying that they would "practically answer all my inquiries":

"George Stubbs was elected an Associate—A.R.A.—on November 6, 1780. He attended the Council to receive his Associate's diploma on January 26, 1781. He was elected an Academician—R.A.—on February 13, 1781. On December 7, 1781, the Council passed the following law, which was con-

firmed by them on December 10, 1781, sanctioned by the General Assembly on the same date, and approved and signed by George III. a few days later :—

“ ‘That whosoever shall be elected an Academician or an Associate of the Royal Academy, and does not take up his diploma within one year from the day of his election shall be considered as declining to become a member of the Academy, and another shall be elected in his room, unless such an apology be made for the omission as shall be deemed sufficient by the Council.’ ”

“On December 31, 1782, the Council ordered the Secretary to write to Mr. Stubbs :—

“ ‘SIR—I am ordered to acquaint you that the time for receiving your picture [diploma work] will expire on the 11th inst.’ ”

“This letter was dated and sent on January 1st, 1783. On January 31st, 1783, the Secretary reported to the Council, ‘That he had not received any answer from Mr. Stubbs.’ And at the meeting of the General Assembly on February 11th, 1783, ‘The President declared two vacancies of Academicians: one by the death of Mr. Moser, and one by Mr. Stubbs not having complied with the laws relating to the election of Academicians.’ ”

“The election to fill these two vacancies took place on February 10th, 1784. Stubbs therefore never received his diploma as an Academician, and consequently never signed his name on the Roll of Institution as an Academician. In the Catalogue of the 1782 Exhibition he is designated ‘R.A. elect.’ In that of 1786—the next year in which he appears to have exhibited—he is styled ‘A’ (Associate).”

In my opinion this document makes the history of the dispute between Stubbs and the Royal Academy more mysterious than ever. That the then Executive of the Academy were hostile to Stubbs was to be expected; but



that they should deliberately attempt to undo their own act in electing him a full Academician was something new. This, however, is evident even in the insufficient extracts given above. There appear to be omissions of matters of fact—probably accidental. For instance, there is no reference to the circumstances attending the election of Stubbs as an Associate in November, 1780. More important still are the circumstances of his election as Academician on the 13th of February, 1781.

It is hard to consider without prejudice the further circumstances attending the formulation of the obnoxious statute, by which the Academy made its “unkindest cut of all.” We find that (after the question of the diploma picture had been pending for nearly ten months) the Council passed the new law on the 17th of December, 1781; that it was confirmed by them three days afterwards, that it was sanctioned by the General Assembly on the same day, “and approved and signed by George III. a few days later.” It seems to me that the hot haste the Council evinced in passing their new law, nullified the intention they had in view, as I fail to see how in its general interpretation and meaning it could directly apply to Stubbs.

“Whosoever shall be elected an Academician or an Associate of the Royal Academy, and does not take up his diploma within one year from the

day of his election, shall be considered as declining to become a Member of the Academy. . . .”

Stubbs had been elected an Associate on the 6th of November, 1780. He received his Associate's diploma on the 26th of January, 1781. He was not called upon to present the Academy with any picture as a diploma work by right of his membership as an Associate, consequently he did not do so. Now, in the new rule, it is apparent that the words “shall be elected” are not retrospective, and had no legitimate application to those elected before the new law came into force. As we have seen, the limit of twelve months had passed without the point being raised,—in fact had overlapsed by a year and twenty-eight days. As the new law was not retrospective for Stubbs the Associate, it must have been equally inapplicable to Stubbs the Academician.

We now come to the Order in Council of December 31st, 1782, and the then Secretary's letter to Stubbs, of the 1st of January, 1783. Referring to this letter, it is a mathematical problem beyond me to solve how the Council arrived at the determination that the time for receiving his diploma picture should expire on the 11th of January, 1783. Even if the new law of December 10th, 1781, were retrospective, the time limit mentioned therein would expire in the case of Stubbs the Associate on the 5th of November, 1781, and in

the case of Stubbs the Academician on the 12th of February, 1782. It appears, however, the Council, on the 31st of December, 1782, calculated otherwise, and named as the decisive day the 11th of January, 1783! It is a strange reading of their own laws; and of this new law, in particular, conceived in spleen, as we cannot but conclude, and administered with eccentricity. The object of the executive of the Royal Academy throughout seems to have been simply to deprive Stubbs of the R.A., and that object was to be accomplished in violation even of the instrument specially made and provided for the purpose.

The next move was made at the Council meeting on the 31st of January, 1783, when the Secretary reported that he had not received any answer from Mr. Stubbs to his official letter. Nothing more is recorded until the curtain falls on the last act of this official comedy at the meeting of the General Assembly on the 11th of February, 1783, when the President declared two vacancies, one by the death of Mr. Moser, and "one by Mr. Stubbs not having complied with the laws relating to the election of Academicians."

As to the concluding paragraph in the letter of Mr. Eaton, the Secretary of the Academy, it serves a doubtful purpose to point out that George Stubbs was at different times catalogued as "R.A. Elect," or "Associate." For, in the Catalogue of 1802 (page 10), in connexion with the only picture exhibited

by him (No. 183), he was inscribed "G. Stubbs, R.A." Was this tardy recognition of his status accidental or intentional? Did the Executive in 1803 restore Stubbs to the Academic honours which their predecessors conferred upon him on the 13th of February, 1781, and withheld from him on the 11th of February, 1783? If the Royal Academy made this reparation in 1803 it should have been officially recorded. Fortunately, the reputation of George Stubbs is beyond doubt firmly established, and although it is more than a century ago, when the Council chose to quarrel with Stubbs, it is to be regretted the old records could not be searched, to clear up the dispute; and establish the fact that honours once conferred could not be cancelled.

The reader will find it suggestive, in conclusion, to refer to the full list of Stubbs' contributions to the Royal Academy, fifty-two in number, which will be found in its due place among the catalogues of his works.\* It is highly significant that, after the fateful year of 1782, when, as described in the opening of the present chapter, he sent some of his finest oil-paintings and enamels to the Academy, few of his more famous paintings appeared there. The average number of his exhibits during the remaining years when he sent in any pictures was, indeed, only two; while between 1791 and 1799, his name does not appear in the catalogues at all.

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\* See Appendix C, pages 180 to 183.



SHOOTING : KILLING OVER POINTERS

## CHAPTER XII

Stubbs and his Critics—Thomas Landseer gives Stubbs the Place of Honour in Animal Paintings—Comparison with Rubens, Rembrandt, Reydinger, and Sir Edwin Landseer—Stubbs a Sworn Disciple of Nature—Chalmers Remarks “His Tiger for Grandeur has never been Equalled—Mayer says “His Dogs and Horses are the Real Living Thing, the Highest Art”—In the King of Bavaria’s Collection at Schleissheim, near Munich, is the “Spanish Pointer”—In Official Catalogue a Note of Eulogy is Given—Other Critics on Stubbs’ Works.

HAVING thus far recorded the career of our artist, it will be of interest at this point to pause, and review some of the more striking tributes paid to him in the past, by those who knew him, and by others who had a claim to speak with authority. This notable and various appreciation of his genius at the hands of so many capable judges, follows, indeed, with a special fitness here, as serving in some degree the purpose of a counterblast to the disaffection and injustice of the Royal Academy, considered in the previous chapter.

In his “Carnivorous Quadrupeds,” published in 1823, Landseer the engraver, gives Stubbs the place of honour in a comparison of his work with the animal paintings of Rubens, Rembrandt,

Reydinger, Spilsbury and Edwin Landseer. Referring to one of his illustrations (Plate No. 9), "Lion and Tiger, after Stubbs," he remarks, "There is Mr. Spilsbury's interior of a rocky den, copied from the sketch-book of Stubbs, where the lion dares intrude on the retired repose of a royal tiger. On the part of the tiger there is expressed a certain half-frantic suspension of purpose. His look is fierce, though apprehensive, and as if his mind was not made up whether to become the assailant or stand on the defensive. He is evidently taken by surprise; and if he does not fear, he is thoroughly conscious (as Dr. Johnson said, when he was to meet Lord Thurlow) that 'there is something to encounter': while the lion, feeling also that he has met his match, is arousing his terrible energies. The heroes are threatening: the storm has gathered: and is about to burst in fury." Landseer adds, "With regard to the 'ferocious splendour of their eyes,' and the exposure of their canine teeth by means of the *Ringentes*, the grinning muscles, the reader will find here a strict accordance with Mr. Bell's\* theory."

Again, criticising what he terms "the picturesque group" of panthers (Plate No. 12) "which Mr. Spilsbury copied from the sketch-book of that admirable painter and anatomist of

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\* Sir Charles Bell, the great anatomist, who wrote the important book on the "The anatomy and philosophy of expression as connected with the Fine Arts," 1840, for which he made the drawings himself, excellent artist as he was.



animals, Stubbs," Landseer observes: "Perhaps this sentiment of ours may be ascribed, in part at least, to the undulations of form, glossiness of surface, and brilliancy of colours of these interesting creatures; reviving the early mental impressions which we remember to have received at the sight of shining and speckled shells, butterflies' wings, and other objects of pure beauty; and in part to our having associated ideas of innocence and domesticated habits and comfort with the 'sympathetic mirth' (as Goldsmith's phrase is) of sportive kittens. . .

"The natural character of the panther is fearfully ferocious, yet a superinduced kindly expression may be seen in this group from the pencil of Stubbs—a sworn disciple of Nature—which may shew that in their home retiredness they have not been left destitute of the means of letting each other see that they are sociable, friendly, and not entirely without the means of expressing the gentler emotions. Men are perhaps too exclusively disposed to look at the objects around them as those objects immediately concern themselves: Mr. Stubbs, in composing this capital group, took a more extensive and genuine view of things; and notwithstanding the panther is larger and more formidable than the leopard (from which quadruped he is not always easily distinguishable), has depicted them as scarcely less mild and gentle than the domestic cat. The evidence of facts, however, when set in opposition, afford in all pro-

bability the most efficacious and convincing means of manifesting such principles as we are here submitting, while they exhibit the *varieties* of animal expression to the best advantage, and we therefore introduce another group of panthers (Plate No. 13) from the same sketch-book, by Stubbs, more malignant in their aspects."

Referring to the distinction between panthers and leopards,\* Landseer observes that "Stubbs, who had most likely paid sufficient attention to what the naturalists had previously said on the subject, and whom no naturalist has exceeded in accuracy of observation, appears to have sketched out the differences and the resemblances between these two animals, if they may be so termed, in No. 14 of our series of engravings. It will be observed that the one which we esteem to be the leopard, the nearer figure of the two, is somewhat smaller than the other; and that the dark spots on her body are not clustered in roselets or oilettes as they have sometimes been called; while on the body of the panther they are, and indeed everywhere, excepting on his head and fore-legs. In short, Stubbs' delineation agrees best with the definition of Cuvier, whose discernment and philosophical tact are by no means inferior to that indefatigability for which he is praised by Griffith."

Alexander Chalmers, writing about the end of

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\* Naturalists of the present day are unanimous in referring leopard and panther to the same species—*f. pardus*.

the eighteenth century, in paying a high tribute to the fame of George Stubbs, as an animal painter, remarks: "That his skill in comparative anatomy never suggested to him the propriety of style in forms, if it were not eminently proved by his Phaeton with the Horses of the Sun, would be evident from all his other figures, which, when human, are seldom more than the attendants of some animal, whilst the style of the animals themselves depended entirely on the individual before him: his tiger for grandeur has never been equalled."

Mr. Joseph Mayer, F.S.A., (upon whose "Memoirs of Thomas Dodd, William Upcott and George Stubbs, R.A." I have freely drawn), says, in his criticism of Stubbs: "The judgment of his best contemporaries has been practically shown, but something should be said perhaps of the impression which his works produce upon the eye trained to the modern point of view. To admit that Stubbs' paintings mostly disappoint the crowd is no disparagement to the artist. Quite the contrary; for he who knows what manner of beast was given Englishmen to admire before Stubbs' day, best recognises what we owe him. His obstinacy in rejecting the models of other men saved him from falling into the exaggerations of any school. *Because* his horses and his animals are correctly drawn, *because* they have that expression, and no other, belonging to their kind, the unthinking pass them with a

glance, and call them commonplace. Nobody stands to stare at a picture by George Stubbs as before one of earlier and more famous painters, in which reckless disregard of truth compels a wondering attention. His dogs and horses are the real, living thing, to which everybody is accustomed, and it will be long before the outer world quite understands that truth is the highest art. Stubbs was first to paint animals as they are. No temptation led him to invent a muscle, nor did he put his creatures into an attitude. They are always as nature made, with their own shapes, gestures and expressions, often ugly, but always true.

“The old-world painter would have refused to illustrate a human feeling, a drama of human interest, in pictures of animal nature. He painted what he saw, and never showed an immortal soul in a poodle’s eye. Declining thus to dramatise his beasts, or even to idealise them overmuch, of necessity he circumscribed his sphere of art, according to modern notions. Of each expression properly belonging to an animal—and coming in the range of his experience—he was master ; but he created none, nor conceived what he had not beheld. Braye himself never painted scene more terrific than Stubbs’ ‘ Horse Frightened by a Lion,’ for the artist knew each vein that swells, each muscle that relaxes or distends, when a horse is struck motionless by terror. And he knew the attitude and cruel eye of a lion crouching for the

spring. But he did not know how lion meets tiger across a prey, having no advantage over Snyders in such work, saving correctness of anatomy. For which reason his pictures of the kind are less satisfactory, wanting as he did the great Dutchman's imagination. We see this lack of fancy in the details and backgrounds. Braye's landscapes give out a chill, a sense of horror, before one marks the shadowy wild beast which claims possession of the awful solitude. Stubbs has no such dramatic power. His animals have no appropriate scenery of their own. But his command of the brush was remarkable, and in painting 'texture,' a 'Landscape with Horses,' by his hand, in which water, sky, and scenery are rendered with no less excellence than the fine hunter in the foreground. . ."

A similar note of eulogy is struck in the official notes of the Royal Collection of the King of Bavaria, at Schleissheim, near Munich, which contains a picture of the "Spanish Pointer," by Stubbs. This is described in the catalogue of that superb gallery as "A faithful and spirited portrait of a Pointer, painted by an English artist, who, at the latter end of the last century, was famous for his pictures of sporting subjects, and for his portraits of the most celebrated racers of his time, which he not only designed with correctness, but with a characteristic spirit, for which he was particularly distinguished. Though chiefly engaged in this branch of art, his talents were

capable of higher exertions. As in the picture before us, his backgrounds often show considerable talent as a landscape painter ; and his picture of 'Phaeton and the Horses of the Sun' was greatly admired."

Peter Pindar (Dr. John Wolcott), the Laureate to the Academy, in his "Lyric Odes to the Royal Academicians" for the year 1782, implies, *more suo*, in satirical doggerel, that Stubbs rather resented being considered the greatest animal painter of his time. On this point, as on so many others in the history of art, the ideas of the ingenious and fickle art critics have changed with a vengeance. Poor George Morland was snubbed by the critics of his time because he painted pigs (that is to say, introduced them into some of his pictures), although those critics forgot that Gainsborough painted pigs, in one famous instance in a picture which was exhibited at the Winter Exhibition of the Royal Academy in 1789-90 (No. 123); and which Sir Joshua Reynolds pronounced his great contemporary's greatest work. In my opinion, the man who will write of George Morland as a genius, and artistically describe the great works of his which live to-day, will immortalise his service to the nation. The prejudice against animal painters long survived. What critic would now dare to damn with faint praise the works of the late Sir Edwin Landseer, simply because *he* painted animals? But this by the way ;



since the prejudice is now a thing of the past.

Of course, Peter Pindar's criticism must not be taken too seriously. Stubbs' incidental landscapes are alone sufficient to cite in reply to such Peter Pindaric humours. Stubbs was obliged to use landscape for his backgrounds, and those backgrounds were not only faithful reproductions of the actual scene and place, but were also remarkable for their artistic perfection. It should be observed, however, that the satirist rather qualifies his commentary :—

“’Tis said that nought so much the temper rubs,  
Of that ingenious artist Mister Stubbs,  
As calling him a horse-painter—how strange,  
That Stubbs the title should desire to change !

\*            \*            \*            \*

“ Yet doth he on th’ occasion utter,  
And, foolish, quarrel with his bread and butter.  
Yes, after Landscape, Gentleman and Ladies,  
This very Mister Stubbs prodigious mad is ;  
So quits his Horse, on which the man might ride  
To Fame’s fair temple, happy and unhurt ;  
And takes a Hobby-horse to gall his pride,  
That flings him, like a lubber, in the dirt.”

Stubbs undoubtedly rose “to Fame’s fair temple, happy and unhurt,” by his remarkable painting of horses ; but he was not less competent to paint landscape and the human figure (as in “The Labourers,”) than with his pencil and graver to delineate other intricacies of nature and anatomy, though his horses were, admittedly, *par excellence*, his peculiar forte. Peter Pindar, with less prejudice

and with more seriousness says, in his XV. Ode :

“ Well pleas’d, thy Horses, Stubbs, I view,  
And eke thy Dogs, to Nature true ;  
Let modern artists match thee, if they can :  
*Such* animals thy genius suit.  
Then stick, I beg thee, to the Brute,  
And meddle not with Woman, nor with Man.”

In the last line of this stanza the prejudice of the critic again appears. Women and men, as painted by Stubbs, were hardly inferior to his horses as works of art. Witness, for instance, Benjamin West, P.R.A., Earl Cooper and family, Miss Saltonstale, Mrs. Wedgwood and family, the Farmer’s Wife, Lord Albemarle ; the portraits in his hunting pictures at Goodwood, Eaton, and Welbeck ; his Warren Hastings, Joshua Wedgwood ; and last, not least, his “ Prince of Wales ” exhibited in 1791 by request of the Prince himself at the Royal Academy, where it was, by the best judges, pronounced to be the gem of the Exhibition, a “ speaking likeness ” and “ a right royal work of art.” The foliage of his trees, the wild fox-glove in full bloom, and the faithful representation of the large thistles to be seen in many of his works were exquisite in colour and drawing.

“ Pasquin ” (John Williams) in his “ Memoirs of the Royal Academicians,”\* writes thus of George Stubbs, whom he styles R.A. :—“ Previous

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\* London, 1796, page 124.

to the professional emanations of this gentleman, we were so barbarised as to regard with pleasure the works of Seymour, thereby giving to what was bad, a sanction only due to merit. I do not believe an incapable painter would have any encouragement to maintain his pursuit, if the common perception of mankind were not so disastrously imperfect ; the administration of the senses is expected to produce delight, and if that felicity can be received through the same medium, the vulgar are contented to be thus deceived, as they are never solicitous to appeal to the understanding, to analyze or justify their gross habitudes in thought and deed.

“ Perhaps it is not urging too much to aver that Mr. Stubbs has done his nation honour, inasmuch as he has become, by his genius and his researches, the example of Europe, in his particular department. No painter, whose works are now extant, had so complete a knowledge of the anatomy of the horse ; and the models of horses, in such parts of the antique works as I have seen, are far from being rigorously true : Le Brun, Rubens, Cuyp, Wouwermans and Reydinger, had each a strong idea of the appearance of a horse, yet none of them were accurately acquainted with their organisation.” “ I have heard,” he adds, “ some persons assert that Mr. Gilpin was equal to Mr. Stubbs in this arduous study ; but that is not the fact ; Mr. Gilpin may have more genius than Mr.

Stubbs, but he is certainly less studied in the proportions of that noble animal."

Sawrey Gilpin may be regarded as an excellent delineator of animal life, and in his pictures, many of them of a large size, he has left us exquisite works portraying English sport of the last century, for which I entertain great admiration. But there is no comparison between the works of the two men. Stubbs excelled all English animal painters before him, and the credit of being the pioneer of the art of animal painting may justly be accorded him.



SHOOTING: SPORTSMEN AT REST.

### CHAPTER XIII

Commission to Paint for *The Turf Review*: Agreed Price £9,000—The Works to be Exhibited, Engraved, afterwards Published—Criticisms of the Pictures—Portraits of Stubbs—His Strength Prodigious—He Rose Early, Ate Little, and Drank only Water—In his Seventy-fifth Year Walked from London to Watford—The Day before his Death Walked Nine Miles—Passed Away Calmly in his Armchair—Obituary Notices in *The Sporting Magazine* and *The Gentleman's Magazine*—His Burial on 18th July, 1806.

DURING the year 1790 Stubbs undertook a commission from which he expected both further fame and fortune. It was proposed to him to paint for *The Turf Review* a series of pictures, portraits of celebrated horses, which had been famous on the turf, from the Godolphin Arabian era to the most renowned horses of his own time. These pictures were to be exhibited first, then engraved, and finally published in numbers, with a letterpress which should describe the races and matches of each horse, together with anecdotes and other appropriate matter. The sum offered for this commission was £9,000, deposited in a bank, from which fund the artist could draw as his work

progressed. It appears that Stubbs completed a great part of his engagement, but the outbreak of the war, in the opinion of the projectors, militated against the undertaking, and eventually it was rather abruptly abandoned.\* Sixteen pictures were painted, exhibited, and engraved; fourteen, if not all, in duplicate; large ones for framing, and small to accompany the letter-press. Thirteen of the latter were engraved.

The *Sporting Magazine* for January, 1794, contains a long and interesting notice of the scheme, when it had so far reached completion that the sixteen pictures referred to were placed on exhibition in the Turf Gallery, in Conduit-street. This notice, it is interesting to remark, speaks of the artist as "G. Stubbs, R.A.," and it cites, *inter alia*, Stubbs' own preliminary address to his work, from which we may quote, if only to show a certain humour on his part. "It may be deemed extraordinary," he says, to submit a work of so unusual a kind to "the public consideration; where the chief merit consists in the actions, and not in the language, of the Heroes and Heroines it proposes to record, and with whom, possibly, Literature, may exclaim, 'She neither desires connection or (*sic*) allows utility.'"

The criticisms of the pictures given by the

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\* See Appendix C, p. 185 to 189, for catalogue of pictures at "The Turf Gallery."



Magazine, are in some cases highly entertaining. A note on No. 13 in the Exhibition, the portrait of a horse called "Pumpkin," is of special interest because of its reference to Old South, the jockey. "The portrait on his back," says the writer, "is that of Old South, the most celebrated jockey of his day, and particularly in matches of crossing and jostling."

As we draw near to the end of our history, and in doing so try to realise Stubbs as he was in his later years, we cannot do better than turn to one of his portraits\* taken within a few years of his death. Fortunately, we have an excellently true likeness in a half-length in crayons, by Ozias Humphrey, R.A., which represents a stout old man, with resolute features and severe expression. The forehead is slightly wrinkled, and the head is bald from the temples to nearly the top of the cranium, where flowing locks of grey hair fall in bushy curls over the ears and back of the neck. He wears a neckerchief and a loose white shirt having a copious frill projecting in front of the waistcoat. The coat is cut in the "Newmarket" style, with prominent turn-down collar, straight lappets, with buttons (usually brass-gilt), on either side, extending from the collar to the knees. Another half-length by Humphrey has been re-engraved, and appears as

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\* See Appendix G, pages 226-7, for Stubbs' various portraits.

the frontispiece to these pages, so that it may be easily referred to.

The portraits of Stubbs are enough in themselves to tell us that he was a man of sturdy English build. Elsewhere we learn, indeed, that his muscular strength was prodigious. We are told, no doubt with some exaggeration, that he more than once carried a dead horse on his back up two or three flights of a narrow staircase to the dissecting room. It is evident that he did his best to preserve this unusual energy and strength. He rose very early, ate little, and drank only water for the last forty years of his life. On the 31st of August, 1803, Samuel Daniel, a nephew of the Academician, and Upcott, having called at Stubbs's studio, they "found him engaged in engraving his series of anatomical plates, of which he had just completed his first number." This day, the account continues, "he will have attained his seventy-ninth year, and still enjoys so much strength and health that he says, within the last month, having missed the stage-coach, he has walked two or three times from his house in Somerset Street to the Earl of Clarendon's at the Grove, between Watford and Tring, a distance of sixteen miles, carrying a small portmanteau in his hand." Ozias Humphrey, R.A., bears witness to the same feat, which it appears was performed before ten in the morning.

But there is an end to the strongest energy ;

and Stubbs, as we gather by such reminiscences, though he observed a notable temperance and regard for health, especially in his later years, did not spare himself. In 1806, only the day before his death, he walked eight or nine miles, returning in very good spirits. At three o'clock on the following morning, July 10, 1806, he awoke, "as well as ever he was," but on sitting up, a dreadful pain seized his chest. He dressed himself, however, and went downstairs, moving with his accustomed ease. But at nine o'clock, sitting alone, "in his armchair, wrapped in his gown," he passed calmly away.

We cannot do better than add to our account of the last scene in our artist's history another account, in the ripe manner of the old school, from the *Sporting Magazine* of eighty-three years ago, which recounts something of his indefatigable old age, unabated in enterprise, as well as of his death.

"Mr. Stubbs," says the writer, "was in himself the most abstemious person of his day, wisely thinking that the way to protract life was to avoid excesses of every description, and by keeping this sentiment in full practice he appeared as strong and florid at eighty years of age as most healthful men do at fifty; and so fully persuaded was Stubbs of the possibility to prolong his own existence to the patriarchal age of one hundred and fifty, that he most cheerfully began his *Comparative Anatomy*, after the plan of Professor Blumenbach, at the

period of eighty, promising a complete classification of the animal world, as an *additamentum* to an undertaking so laborious; a work that would require at least thirty years of good health and perfect memory to accomplish. But, alas! in the too eager pursuit of this speculation, poor Stubbs was arrested before he could attain his ninetieth year, by the hand of him who sports with princes, and whom the mightiest men of the earth shall not resist with impunity.

“After his usual early morning’s walk, Mr. Stubbs, as was his constant way, took some simple refreshment, and then mounting to his chamber to prepare for his easel, he felt a sudden sensation come over him, and throwing himself back in his great armchair, without uttering a sigh, his spirit escaped from its case of life. Thus, like a full-ripe acorn from its shell, dropped to earth one of the brightest and most industrious men of genius that ever graced our country; a cheerful companion, a fast friend, liberal without ostentation, yet prudent without meanness.”

The *Gentleman’s Magazine* for 1806, in announcing the death of Stubbs, makes the common mistake of citing Upper Seymour Street, instead of Somerset Street, as his place of residence. Its pages give us, however, some interesting further particulars of his last work in Anatomy, three parts of which were, it seems, actually published:—“At the time of his death he had completed all the anatomical prepara-

tions, and prepared the finished drawings for an elaborate work which he had very much at heart, and of which he lived to publish only three parts out of six, under the title of 'A Comparative Anatomical Exposition of the Structure of the Human Body, with that of a Tiger, and Common Fowl, in Thirty Tables.' The First Number contained an Explanation of the Skeleton; the Second, a View of the External Parts of the Human Body, and an enumeration of the parts lying under them, with a description of the Common Integuments; and the Third, the Common Integuments taken off, with the *Membrana Adiposa* and Fat. In the Fourth, Fifth, and Sixth Numbers, Mr. Stubbs meant to have described the first, second, and third lays of the muscles taken off."

As his burial certificate shows, Stubbs was buried at St. Marylebone, on July 18th, 1806, thus finding his last resting-place in the parish where he had lived for the last forty years of his life, and done so much for English art.



SHOOTING: DISPLAY OF GAME

## CHAPTER XIV

His Associations with Famous Men—Sir Joshua Reynolds within a Year the Same Age—"The Anatomy" Published Same Year as Goldsmith's "Vicar of Wakefield"—Eighteenth Century English Art—Stubbs and Reynolds visited Rome—Founding of the Royal Academy—Query Reynolds Implicated in Treatment of Stubbs—Stubbs' Horses in Comparison with Reynolds' Men and Women—Gainsborough's Quarrel with Royal Academy—Hogarth and Wilson, with other Celebrated Eighteenth Century Men—Animal Painters who Preceded Him: Wyck, Walker, Seymour, Wootton, Sartorius—Later Day Men: Marshall, Fernley, Gilpin, Garrard, Chalon, Cooper, Landseer, and Henderson—Still more recent Men: Davis, Hopkins, Charlton, Woodville, Palfrey, Sturgess, and Carter—And Foreign Artists Known in England: Meissonier, Rosa Bonheur, and Emil Adam.

THE middle of the eighteenth century, when Stubbs settled in London, is associated with so many famous names and interesting figures, that it would be leaving his history incomplete if we did not turn, for a moment, to his greater contemporaries. It was the period of Sir Joshua Reynolds and Boswell's "Johnson"; and Stubbs was, let us remember, an exact contemporary of Reynolds, born, as he was, within a year of the most celebrated of all our eighteenth century English painters. Reynolds, in turn, leads us on to the



brilliant little coterie immortalised in Boswell's pages, of which the great doctor was the bright particular star. Into that side of the artistic life of his day, Stubbs, it is true, does not directly take us. Although he must have seen Boswell's unmistakeable hero occasionally in London, he probably never exchanged so much as a word with "the great Cham" of literature, and knew less about him than if he could have studied him, as we do now, in Boswell's "Life." Nevertheless, if we wish to realise the older London that Stubbs knew, in his daily coming and going to and from his house in Somerset Street, we shall do well to remember our Boswell, and many other such books, which vividly picture social life in the last century.

It is curious, for instance, to find among the books of 1766, side by side with Stubbs' "Anatomy of the Horse," so different a masterpiece as Goldsmith's "Vicar of Wakefield," which was produced in that year, after almost as many hindrances and difficulties as had beset our artist in completing his book. If Boswell suggests Goldsmith, the "Vicar of Wakefield," carrying us from town, suggests the English country life which Stubbs, too, knew so well, if from a different point of view to Goldsmith's. We can gather up, if we please, from many such sources, and from others, none the worse for our purpose if they are not formal in their literary art, an abundant suggestion of the period when

"The horse was king on English roads."

A file of old newspapers, a set of old sporting magazines, and a few books, some familiar, some half-forgotten, which date back to that time, make the best of all commentaries upon the life and works of George Stubbs.

Here, of course, it is only possible to touch briefly upon the subject, keeping to the salient lines that define eighteenth century English art in particular, so as to include those contemporaries of Stubbs whose paintings helped to give character to what is known as the "English School." This leads us again to Sir Joshua Reynolds, who in his life and art forms in many ways so suggestive a contrast to Stubbs. Reynolds, too, in his youth went to Rome as Stubbs had done; but with what a different effect upon his mind and art! In the famous pictures in the "grand style," at the Vatican and other galleries, Reynolds found, indeed, the decisive impulse of his genius. Ever afterwards he upheld, as strenuously as did Stubbs, the opposite view, that art, to be fine art, must not merely copy nature, but transcend her, as Raphael and Michael Angelo had done in their designs.

Reynolds preceded Stubbs by but a very few years at Rome. When, yet a few years later, Stubbs settled in London, Reynolds had so far profited by his studies of the works of the great masters of painting of the Italian and other schools as to be at the head of his profession and climax of his fame. In 1761 he settled at "the

fine house in the west side of Leicester-square," which became historical in Boswell's pages, being, as he told Dr. Johnson, about this time in the way of making six thousand pounds a-year by his painting. Here, at his table, Johnson, Goldsmith, Sterne, Burke, and, as often as any, the actor Garrick, whom Reynolds painted so many times, were entertained with the most refined and cordial hospitality. And with these *dei majores* were again others whose reputation stood high in Society, and whose titles have long since been merged in their successors.

We pass on a few years, and come to the founding of the Royal Academy, in whose history Sir Joshua, in his agreeable rôle of first P.R.A., plays so different a part again to that of Stubbs. One is tempted, perhaps, to speculate a little as to Sir Joshua's exact official implication in the Royal Academy's treatment of Stubbs, as before noticed and criticised; but we refrain from reopening at this point a dispute so unedifying. If the President was of questionable service to some of his fellow painters, he did not fail to serve other friends; and he used his influence at the beginning to compliment both Dr. Johnson and Goldsmith, who were appointed professors of ancient literature and of history — purely honorary offices, since the professors were not given any salary. Goldsmith expressed himself naïvely enough about it. He said: "I took it rather as a compliment to the institution than any

benefit to myself. Honours to one in my situation are something like ruffles to a man who wants a shirt." It was on his election to the President's chair, it may be recalled, that Reynolds was knighted.

There is no need here to attempt any technical comparison between the art of Reynolds and that of Stubbs. Both were masters in their totally different ways. George Stubbs may be said to have done for the English horse what Sir Joshua Reynolds did for English men and women. The portraiture in both kinds gained inestimably by what they did ; and in the case of Stubbs, this service stands out the more clearly since he had no compeers, as Sir Joshua had, to help him in forming the new standard of his particular school. Gainsborough is always associated in the English school of portraiture with Reynolds ; but who among the contemporaries of Stubbs may we place by his side as co-equal in original and invaluable services to the art and science of horse-portraiture ?

Sir Joshua Reynolds died in 1792, some twelve years before Stubbs. Gainsborough, who in his fine rustic scenes with horses and country-folk had more in common with Stubbs than Reynolds, had died four years before his great rival. It is interesting to remember that Gainsborough too, like Stubbs, had his quarrel with the Royal Academy. In 1784, he sent to its annual exhibition a whole-length portrait,

with instructions to hang it as low as the floor would allow. Acting on some bye-law, the council remonstrated; Gainsborough desired them to return the picture; and he never sent another. The praise that Cunningham, in his "English Painters," has given to Gainsborough, might be extended, with some slight modification, to Stubbs. "All his works," says Cunningham, "are stamped with the image of Old England. His paintings have a national look. He belongs to no school; he is not reflected from the glass of man, but from that of nature. He has not . . . borrowed the postures of his portraits from the old masters, like Reynolds. No academy schooled down into uniformity and imitation the truly English and intrepid spirit of Gainsborough." The then Lord Grosvenor, who gave Stubbs so many commissions, became, we may add, the fortunate possessor of Gainsborough's famed "Blue Boy" and his rural masterpiece of "The Cottage Door."

Among the earlier contemporaries of our artist, we must not forget Hogarth, who in 1759, when Stubbs was newly arrived in London, was painting his much-discussed "Sigismunda" for the same patron, at that time still simply Sir Richard Grosvenor, who refused, as it may be recalled, to take the picture when finished. Five years later, and Hogarth too passed away, another of the most sturdy and uncompromising of all our English artists. There is

some evidence that Stubbs was particularly interested in Hogarth's art of the human face ; as, indeed, may be testified by the fact of his having, in one instance at least, painted the incidental figures of a picture quite in Hogarth's manner.

Yet another of the greater artists of last century, Richard Wilson, who was much younger than Hogarth, and much older than Reynolds, deserves a word of high praise. While Stubbs was gradually building up his reputation and improving his worldly position at his house in Somerset Street, Wilson was living, neglected and poor, in a small room somewhere about Tottenham Court Road. Paul Sandby, mentioned earlier in our history as an intimate friend of Stubbs, was, it is pleasant to know, one of the few who remained faithful to an old acquaintance-ship with Wilson at this time. He found out the hapless artist in his shabby quarters, where an old easel, a chair and a table, a hard bed, and a scanty meal, with a pot of porter as sole luxury, were all the comforts that Wilson could call his own. Wilson was at this time in such need that he made sketches for half-a-crown, and was grateful to Paul Sandby for offering him an increased price. Shortly afterwards, the death of a brother brought Wilson a small estate near Llanberris, in North Wales, among his native hills, where he retired, broken in health, but happy. He died there, a few years later, in May, 1782.

Into the history of certain other great artists,



such as the romantic Romney, it is beyond our province to enter here, interesting as it would be to recall and compare them as fellow-contributors with Stubbs to eighteenth century art. Wright of Derby, and the hot-tempered Barry, and later, Morland, one of the best landscape, figure, and animal painters who succeeded Stubbs, and whose full praise some great writer on art has yet to give us, must in this way be passed over with only this brief reference. Such foreign invaders of English art as Zuccarelli, Wilson's unworthy, but at the time successful rival, and Zoffany, call for perhaps even less mention here. Zuccarelli, who came to England from Italy in 1752, it may be well to remember, however, very seriously interfered with native art at the time of Stubbs, and must have been indeed a *bête noire* to our artist, as well as to Wilson and others. His paintings, "a compound of facile insipidity and theatrical prettiness, with little nature and less art," to quote an able critic, are at the very opposite pole to the downright, natural and native work of Stubbs. But Zuccarelli, nevertheless, was the most fashionable and successful painter in England, - fêted everywhere, and acclaimed even by Royal Academicians like Penny, while the thoroughly English art of Stubbs was as yet known only to "the knowing few."

If the lives of the painters afford the best commentary on the life and art of Stubbs, let us not forget that he had other contemporaries too,

whose lives, if less famous, are not less interesting. To many of these, reference has been made in passing, in the earlier chapters of this volume ; and it is clear no account of his life would be complete, which left out the names of Paul Sandby and of such collaborateurs and patrons as Wedgwood and others. One is tempted, too, to recall the long list of his acquaintance with patrons like Lord Grosvenor, and others famous on the turf, or in society, a century ago ; but "Harper cries, 'tis time, 'tis time" ; and we must end our dissertation.

George Stubbs is, and will be, associated for all time with the old coaching days, with the sturdy, old-fashioned, English country life, and the days of the old-school country squires, taking us back now to our great-grandfathers. The very atmosphere of the eighteenth century, in truth, lives in some of his pictures. They help to complete the artistic record of the period, and on a side that, to make the record faithful, needed immense painstaking, where none had taken adequate pains before. It is true he was preceded in the art by such well-known men as Wyck, Seymour, Wootton, and Sartorius. The famous horses and horsemen on Stubbs' canvases stand out by themselves in their last century style ; and the artist and his pictures constitute the best possible illustration of the history of that noble animal, without which, indeed, the history and romance of England itself would be very different to what

they are to-day. In many an historical English country house, the walls bear eloquent witness to the pencil of our artist, and to his profound knowledge of his favourite subject. The art of a later day has added, it is true, the work of horse painters like Ben Marshall, Ferneley, Gilpin, Garrard, Chalon, Abraham Cooper, Landseer, Herring, and Cooper Henderson, or, still more recently, Davis, Charlton, Hopkins, Woodville, Palfrey, Sturges, and Carter—and not omitting the foreign artists, well known in England, Meissonier, Rosa Bonheur, and Emil Adam—to hang by the side of the paintings of George Stubbs. But, as the exhibition of his collected works in London, in 1885, proved to admiration, his art still holds its own; even as the art of Reynolds and Gainsborough more than compares with the best of our nineteenth century art.



MAMBRINO.

## CHAPTER XV

The Engraved Plates from his Paintings — Names of the various Engravers : George Townley Stubbs, Woollet, Benjamin Green, and others—Prices commanded by his Paintings.

THE names of many different engravers appear on plates from Stubbs' works : his own, that of his son, those of Benjamin Green, William Woollet, Benjamin Smith, H. Birche, E. Fisher, John Murphy, J. Scott, R. Laurie, R. Houston, and C. H. Hodges, among others. The auctioneer's catalogue of the works, etc., belonging to Stubbs, sold after the artist's death, contains among the lots offered on the first day three (Nos. 11, 12, and 13), each consisting of "one set of capital Prints, engraved by Mr. George Stubbs from subjects designed by himself, being seventeen, under the following descriptions : The Farmer's Wife and Raven, with its companion, The Labourers ; The Haymakers and Reapers ; A Horse Affrighted by a Lion, with its companion, Tigers at Play ; A Lion Devouring a Horse ; A Horse Affrighted at a Lion ; Two Tigers ; A Lion ; A Tiger ; A Tiger and Two

Dogs ; and three Prints of single Dogs." We may assume that the auctioneer's clerk failed to discriminate between tigers and leopards when compiling the catalogue, and described as a picture of "Two Tigers" that of "Leopards," the original of which is in the Brocklesby collection, and which Stubbs certainly engraved (see No. 36 in the catalogue of his works exhibited at Messrs. Vokins' Galleries in 1885, Appendix E). These "lots" were not complete sets of Stubbs' engravings from his own paintings ; for they do not include impressions of his plate from the portrait of Marske, the sire of Eclipse, to mention one prominent example that occurs to mind.

It would not be safe to assume that the collection got together by Messrs. Vokins represents the true proportions of the work done by the several engravers to whom from time to time pictures from Stubbs' easel were entrusted ; but the preponderance in this list of plates which bear the name of George Townley Stubbs seems to prove, if no other evidence were forthcoming, that the lion's share of work went to the artist's son. The list contains the names of sixty-nine engravings ; seven of these appear to have been unsigned, and may be left out of count, and of the remaining sixty-two just one half bear the name of the younger Stubbs. Twenty-nine of the thirty-one were published between the years 1770 and 1798 inclusive ; and the majority of these were plates from the equine portraits

painted for the "Turf Gallery," done in the years 1794 to 1796 inclusive. Considering the work of G. Townley Stubbs in the light of this catalogue we may be tempted to infer that the father made the young man prove his ability upon wild beast pictures before he entrusted him with the task of engraving the portrait of any of the famous horses on which his brush was so frequently employed. The earliest of George Townley Stubbs' published plates mentioned in this list is No. 27, that of the "Lion and Stag" (1770); next in chronological order comes his engraving (No. 55) of the "Lioness and Lion," in 1774; and next "A Lion" (No. 45), which was published in August, 1776, followed about five weeks later by the appearance of "Jupiter" (No. 48). Of the engravings by Stubbs himself this exhibition included eight, in four of which wild animals figured: "Horse Attacked by Lion," "The Leopards," and two from his pictures of "A Horse Frighten'd by a Lion"; "The Farmer's Wife and Raven," "Labourers," and "Reapers," with the engraving of Marske, complete the list.

Of the thirty remaining engravings shown at this exhibition Benjamin Green was responsible for eight; his plates of "A Lion and Horse" (No. 29 in catalogue) and of "Lord Pigot" (No. 66) were published in 1769; "The Lion and Stag" (No. 5) and "Phaeton" (No. 16) in 1770; "Phyllis, a pointer," in 1772; and "Horse and



Lioness" (No. 46), in 1774. Another "Phaeton" (No. 9) and "Brood Mares" (No. 20) are not dated. Five of William Woollet's plates were among the collection, four of shooting subjects (Nos. 4, 8, 15, and 19), published in the years 1769—71, and his engraving from the picture of "The Spanish Pointer" (No. 68), published in 1778. Birche engraved two which were published in 1790 — "Labourers" (No. 26) and "Gamekeepers" (No. 33). Examples of the work of other engravers are found in No. 10, "Dog and Butterfly," by E. Fisher; "A Tiger" (No. 12), by J. Murphy, published in 1791; "The Frightened Horse" (No. 34), by Robert Laurie, 1788; a "Mambrino" (No. 64), by C. H. Hodges, 1788; "The Spanish Pointer" (No. 32), by J. Scott, 1801; and Nos. 1 and 2, "Sancho" and "Fidele," both of which were published in 1825.

Reference to the volumes of the *Sporting Magazine* for the years 1808 to 1823 reveals six plates of famous racehorses which were engraved by John Scott from Stubbs' portraits. These may be briefly enumerated: (1) Ambrosio, published in the volume for 1808; (2) Marske, the sire of Eclipse, 1820; (3) Mambrino, 1821; (4) Shark, 1822; (5) Gimcrack and (6) Eclipse, both of which adorn the volume for 1823.

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Mr. F. P. Seguiet, in his invaluable *Dictionary of the Works of Painters* (1870), remarks



*Engraved on wood by F. Babbage.*

THE SPANISH POINTER.

*George Stubbs, R.A.]*



of Stubbs' pictures that they "appear to be rising rapidly in estimation"; and gives the following particulars of sales during the present century :

		£	s.	d.
1802	Portraits of a Horse and a Pointer (a pair)	7	17	6
1803	Portrait of a Horse . . . . .	1	14	0
1812	Portrait of Eclipse . . . . .*	5	5	0
1813	A Tiger . . . . .	18	0	0
	Horses Fighting . . . . .	42	0	0
	Bulls Fighting . . . . .	42	0	0
1830	A Lioness in a Cave ; and, A White Horse starting at the view of a Lion	15	15	0
1813	A Lion and a Panther . . . . .	2	10	0
1860	A Landscape with figures, the Brick-cart	241	0	0
	A Landscape with figures, the Keeper and Steward . . . . .	388	10	0

There is indeed more than sufficient margin between the price first quoted and the last to justify the observation. That the rise in value of Stubbs' paintings has been maintained within more recent years—at all events, in so far as his horse portraits are concerned—seems to be fully established by the following details, which Messrs. Christie, Manson & Woods have been kind enough to supply :

		£	s.	d.
1878	Landscape, with Horses (on panel) . . .	100	16	0
1891	Portrait of Horse and Jockey. (Cavendish Bentinck collection) . . . . .	378	0	0
1892	Portrait of Saltram. (Maguire collection)	105	0	0
	Portrait of Grey Horse, and Jockey. (Watts collection) . . . . .	514	10	0
	Horses Fighting . . . . .	52	0	0
	Carting Hay (a pair) . . . . .	105	0	0

The diversity between the figures paid for horse "portraits," so described, and those for other works wherein horses occur incidentally, cannot be overlooked in reviewing these prices; it almost goes without saying that the identity of the horse limned and the anxiety of an individual purchaser to possess a picture of a particular animal are frequently factors which do more to determine price than the actual value of a work from an artistic point of view. At the same time the handsome sums paid for two landscapes in 1860 indicate that some purchasers, at least, attach a high value to Stubbs' contributions to this school of painting.

On April 25th, 1863, at the sale of the late Mr. Henry Bicknell's collection, an interesting picture was sold. This was a water-colour drawing, entitled, "Grouse Shooting on the Moors," with a portrait of Stubbs; it was the joint work of J. M. W. Turner, R.A., and of Stubbs, the latter having painted the dogs. The picture brought 430 guineas.

## APPENDIX A.

*Reduced specimen pages from Stubb's "Anatomy of the Horse," published 1766.  
Containing 18 plates and 47 pages of letterpress, describing the bones,  
cartilages, muscles, fascias, ligaments, nerves, arteries, veins and glands.*

### *THE SECOND ANATOMICAL TABLE OF THE SKELETON OF A HORSE EXPLAINED.*

#### IN THE HEAD.

*A a a b b c c d d e e f f g g* The os frontis, or forehead bone divided into two by the continuation  $\Delta$  of the sagittal or longitudinal suture; *b b* the superciliar foramina, or holes transmitting each a small artery and nerve, out of the orbit, to the frontal muscles; *c c* sutures which conjoin the frontal bone with the zygomatic or jugal processes of the temporal bones; *d d* sutures common to the os frontis with the temporal bones, which are squamose parts of the coronal suture; *e e* those parts of the coronal suture which make a true suture, and are common to the frontal bone with the parietal bones; *f f* sutures common to the frontal and nasal bones; *g g* sutures common to the frontal bone with the ossa unguis.

*h h i i k k l* The vertical or parietal bones; *i i* the squamose or scale-like sutures, which are formed by the conjunction of the parietal with the temporal bones; *k k* the lambdoid suture formed by the conjunction of the parietal bones with the occipital bone; *l* the sagittal or longitudinal suture, formed by the union of the two parietal bones.

*m n n* The occipital bone; *m* the large protuberance which is marked *l* in table the first, and which, in a horse is called the nole bone; *n n* appendixes or additions to the lambdoid suture formed by the union of the occipital bone with the temporal bones.



*o o o o p p q r r* The temporal bones ; *o o o o* the zygomatic or jugal processes of the temporal bones ; *r* sutures common to the zygomatic processes of the temporal bones with the ossa jugalia or cheek bones.

*s s t t u u* The ossa nasi, or bones of the nose ; betwixt *s* and *s* is a suture common to the two nasal bones ; *t t* sutures common to the nasal bones with the ossa unguis ; *u u* sutures common to the nasal bones with the upper jaw bones.

*w w x x y y z z* The ossa unguis ; *x* sutures common to the ossa unguis with the ossa jugalia ; *y y* sutures common to the ossa unguis with the ossa maxillaria, or great bones of the upper jaw ; *z z* small protuberances or roughnesses, from which arise the orbicular muscles of the eye-lids.

*1 1 2 2 3 3* The ossa jugalia, or cheek bones ; *3 3* sutures formed by the union of the cheek bones with the upper jaw bones.

*4 4 5 5 6 6 7 7 8 8 9* The ossa maxillaria, or great bones of the upper jaw ; *5 5* the foramina, or holes of the channels, which pass along the bottoms of the orbits of the eyes ; *6 6* parts of the upper jaw bones which belong to the bottoms of the nostrils and arch of the palate ; *7 7 8 8 9* the anterior parts, which are joined to the posterior parts of these bones by sutures marked *14* in table the first of the skeleton ; *7 7* parts belonging to the bottoms of the nostrils and to the arch of the palate ; *9* a suture common to the upper jaw bones.

*10 11 12 13 14 15* The six dentes incisores, cutting teeth, or nippers, of the upper jaw.

*16 16 18 18* Maxilla inferior, the lower mandible or jaw bone ; *18 18* the coronoid apophysis

#### IN THE SPINE

*a a* The transverse processes of the atlas or uppermost vertebra of the neck.

1 *d* The transverse process of the fifth vertebra of the neck.

2 *b c d d e e f g* The sixth vertebra of the neck; *b* the anterior and lower part of the body of this vertebra, which receives the superior part of the body of the seventh vertebra; *c* the superior part of the body of this vertebra, which is received by the fourth vertebra; *d d* the transverse process; *e* the anterior oblique process which is peculiar to this vertebra, and marked *z* & in table the first, *f* the upper oblique process; *g* the lower oblique process.

3 *b c d f g* The seventh or last vertebra of the neck; 3 the body; *b* the anterior protuberance of the body of this vertebra; *c* the head or upper part of the body of this vertebra, which articulates with the vertebra above it; *d* the transverse process; *f* the upper oblique process; *g* the lower oblique process.

*h h h h i k k* &c. *l l* &c. The vertebræ of the back; *h h h h* the bodies; *i* the upper oblique process of the first vertebra of the back; those of the rest are not seen in this table; *k k* &c. the transverse processes; *l l* &c. the spinal processes.

1 *m n o p* The first vertebra of the loins; *m* the upper oblique process; *n* the lower oblique process; *p* the transverse process; *o* the spinal process.

The same explanation will do for all those of the loins.

*q r r r r* The os sacrum, or great bone of the spine; *q* the upper oblique process, by which it articulates with the lower oblique process of the lowest vertebra of the loins; *r r r r r* the spinal processes.

*s s s s* The bones of the tail.

#### IN THE THORAX AND SHOULDER-BLADES.

*a a a a a b* The sternum, or breast bone, of which the parts *a a a a a* are bony, the rest *b* is chiefly cartilaginous or ligamentous and connects the bony parts together.

## C The ensiform cartilage.

1 *c d e* The first rib on the right side ; *c* the head, by which it is articulated with the transverse process of the first or uppermost vertebra of the back ; *d* the anterior or former part of the said head which is connected to the bodies of the seventh vertebra of the neck, and first of the back ; *e* the cartilaginous end by which it is continued to the sternum.—This explanation will serve for the rest of the ribs on both sides, which are figured according to their order from the first or uppermost.

*f g h i i k k l l m n o, f g h k k p* the scapulæ, or shoulder blades ; *f* the neck ; *g* the spine ; *h* the coracoide or crow's-bill process ; *i i* the inferior costa ; *k k* the superior costa ; *l l* the basis ; *m* fossa sub-spinalis ; *n* fossa supra-spinalis ; *o* a cartilaginous continuation of the basis scapulæ ; *p* the internal and concave side of the left scapula.

## IN THE PELVIS.

*a b c d d d d e e e e f f* The innominate or bason bones, including three others ; *a b c* the os illium or flank bone ; *b* the anterior part of its spine ; *c* the posterior part of its spine ; *d d d d* part of the ichion or hich bone, seen betwixt the ribs ; *e e e e* part of the os pubis, seen also betwixt the ribs ; *f f* the foraminæ or holes of these bones, seen likewise betwixt the ribs.

## IN THE UPPER LIMBS.

*a b c d e f g h i k l m n, a b c d e h i k l m n* the humeri, or bones of the arm ; *b* denotes a protuberance into which the teres minor is inserted ; *c d e f g h* the upper head ; *c d e* three protuberances which form two sinuses or grooves, which are incrusted with a smooth cartilage ; they serve to confine the heads of the biceps muscle of the arm from slipping

sideways, but suffer them easily to slide up and down; *h* that part of the head which is covered with a smooth cartilaginous crust, and articulates with the scapula; *i* the external condyle of the lower head; *k l* the lower head covered with a smooth cartilage with which the radius is articulated; *k* the round articular eminence; *l* the double articular eminence; *m* the anterior fossula or sinus that receives the upper head of the radius when the cubit is bent as much as it can be; *n* the internal condyle.

*o p q, o p q r r* The radii, or the radius of each arm; *o* a protuberance in the upper head, into which the biceps and brachialis are inserted; *p* denotes a sinus, or groove, in the lower head, through which goes the tendon of the extensor carpi radialis; *q* a sinus, through which goes the tendon of the extensor digitorum communis; *r r* a smooth cartilaginous incrustation of the lower head, where it articulates with the bones of the carpus.

*s s* The olecranons of the ulnæ.

*w x y 1 2 3 1 u 2 u 3 u w t x t y* The bones of the carpus; *w t* os scaphoides, or naviculare; *t* the part which articulates with the radius, covered with a smooth cartilaginous incrustation; *x t* os lunare, or the lunar bone of the carpus, or wrist; *t* the part incrustated with a smooth cartilage by which it articulates with the radius; *y* the cuneiform or wedge-like bone of the carpus; *1 u* the trapezoid, cubical, or least of the multangular bones of the carpus, at *u* incrustated with a smooth cartilage for its articulation with the navicular bone of the carpus; *2 u* os magnum, or the great round-headed bone of the wrist; *u* the part which articulates with the os magnum and os lunare, incrustated with a smooth cartilage; *3 u* the unciform or hook-like bone of the wrist, at *u* incrustated with a smooth cartilage, by which it articulates with the lunar and cuneiform bones of the carpus: these cartilaginous in-

crustations do not appear in the left carpus, the joint being fully extended.

4 5 6 7 8, 4 5 6 8 9 The metacarpal bones, called, in the skeleton of a horse, the shank bones ; 4 5 the shank bone which is equal to the metacarpal bone of the middle-finger, and that of the ring-finger both together ; 4 the upper head ; 5 the lower head, incrusted, in this place, with a smooth cartilage for its articulation with the great pastern or first phalanx of the fingers ; 6 7 an imperfect metacarpal bone, in the place of that which, in the human skeleton, belongs to the little finger ; 6 the upper head by which it articulates with the unciform bones of the carpus ; 7 the lower head which is very small, and (the bones of the little finger being wanting) forms no articulation ; 8 9 an imperfect metacarpal bone in the place of that which, in the human skeleton, belongs to the index or first finger ; 8 the upper head, by which it articulates with the trapezoid bone of the carpus ; 9 the lower head, which is very small, and (the bones of the first finger being wanting) forms no articulation.

10 11 Sesamoid bones.

12 13, 12 13 Bones which are equal to the bones of the first phalanges of the middle and ring-fingers in the human skeleton : in a horse these are called the great pasterns.

14 15, 14 15 Bones of the second phalanges ; the little pasterns or coronary bones.

16 16 The bones of the third phalanges or coffin bones.

17 A sesamoid bone, lying over the posterior part of the articulation of the coronary bone with the coffin bone, or the two last phalanges.

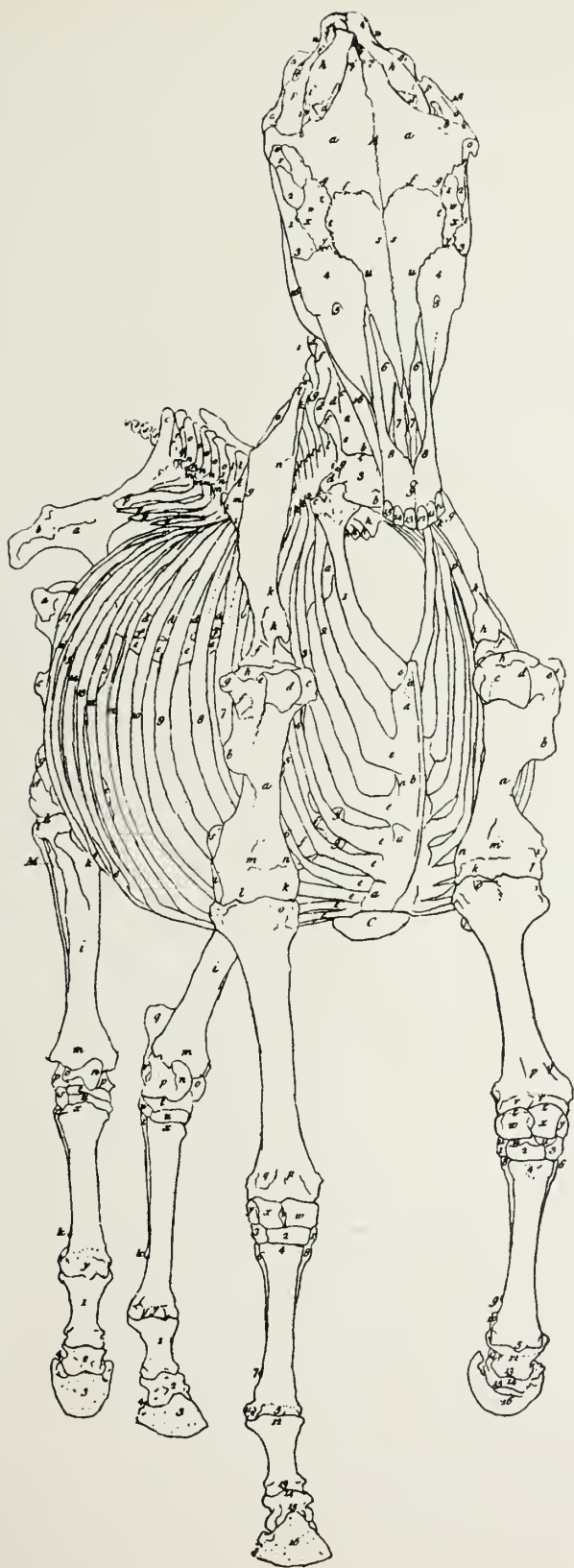
#### IN THE LOWER LIMBS.

*a b c d e, a f f* The thigh bones ; *a* the greater trochanter or spoke ; *b* the less trochanter ; *c* the protuberating part of the











linea aspera, into which the external glutæus is inserted along with a part of the musculus fascia lata ; *d* the outer condyle ; *e* the inner condyle ; *ff* the anterior part of the lower head of the right femur covered with a smooth cartilage for its articulation with the patella, and its internal-anterior and internal-lateral ligaments.

*g, g g* The patellæ or knee-pan bones.

*h* The outer semi-lunar cartilage in the joint of the knee.

*i k l m, i m* The tibiæ, or great bones of the legs ; *k l* the upper head ; *k* a protuberance, into which is fixed the anterior ligaments of the patella ; *l* that part which belongs to the joint of the knee and is covered with a smooth cartilage ; *m* the lower head, which articulates with the bones of the tarsus.

**M** The fibula.

*n o p p, n o p* The astragali, or cockal bones ; *n o* the part which forms the juncture with the bone of the leg, covered with a smooth cartilaginous crust.

*q r* The os calcis, or heel bone ; *r* the projecting part which sustains the astragalus.

*s* The cuboid, or cubical bone of the tarsus.

*t t* The navicular bones of the tarsus.

*u u* The middle cuneiform bones of the tarsus.

*w* The small cuneiform bone of the tarsus.

*x y z &, x y z &* The metatarsal, or instep bones ; *x y* a bone which is equal to the metatarsal bones, of the second and third small toes both together in the human skeleton ; *x* the upper head, which articulates with the three lower bones of the tarsus ; *y* the lower head, which, in this place is incrustated with a smooth cartilage, and articulates with the upper head of the first phalanx or order of the small toes ; *z & z &* the imperfect metatarsal bones.

**I I** The bones which are equal to the first phalanges of

the second and third small toes, in the skeleton of a horse these are called the great pasterns.

2 2 The bones of the second phalanges, called in the horse the little pasterns or coronary bones.

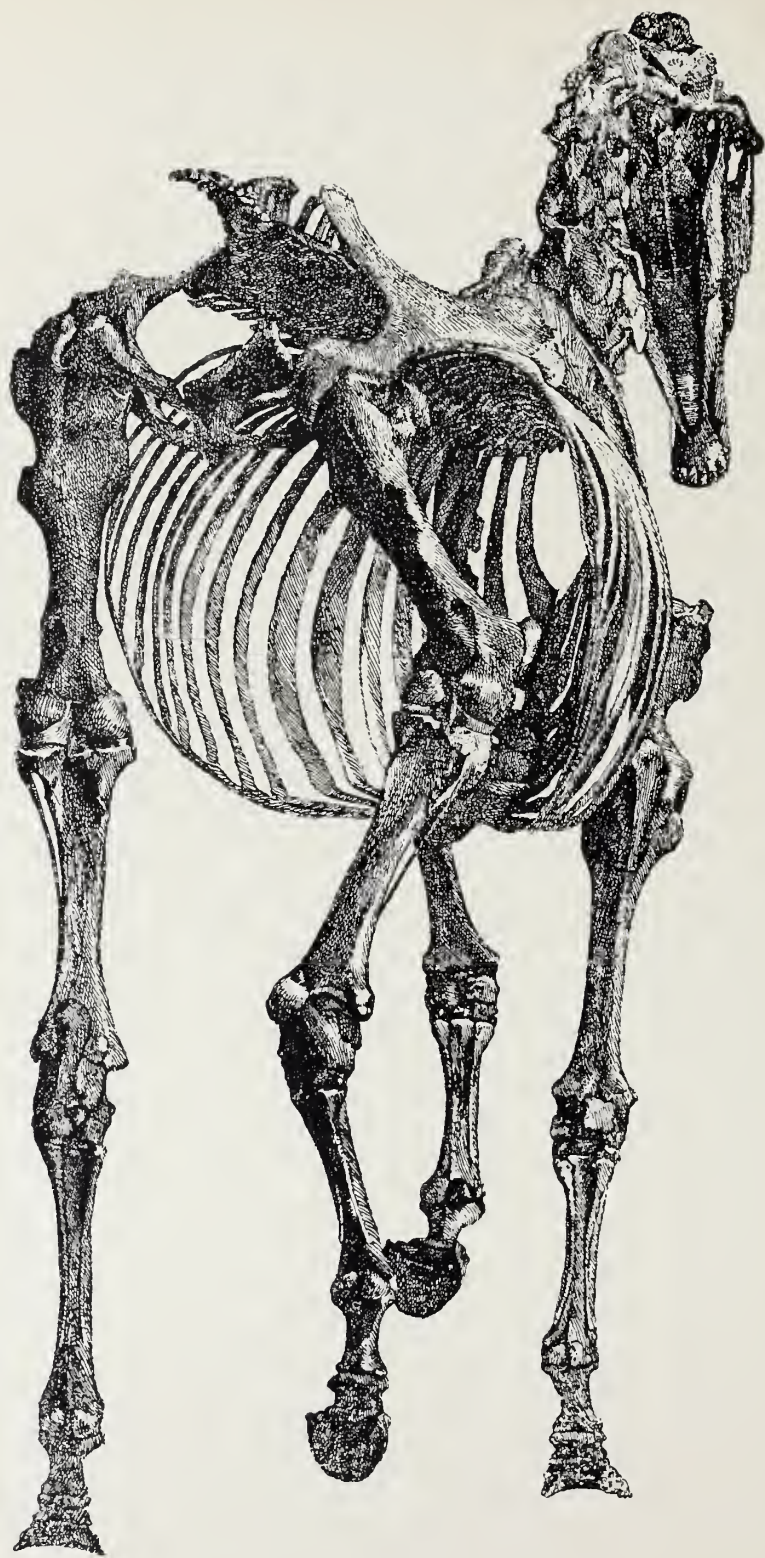
3 3 The bones of the third phalanges, or coffin bones.

4 4 The sesamoid bones, lying over the posterior part of the articulation of the coronary bone with the coffin bone, or the two last phalanges.

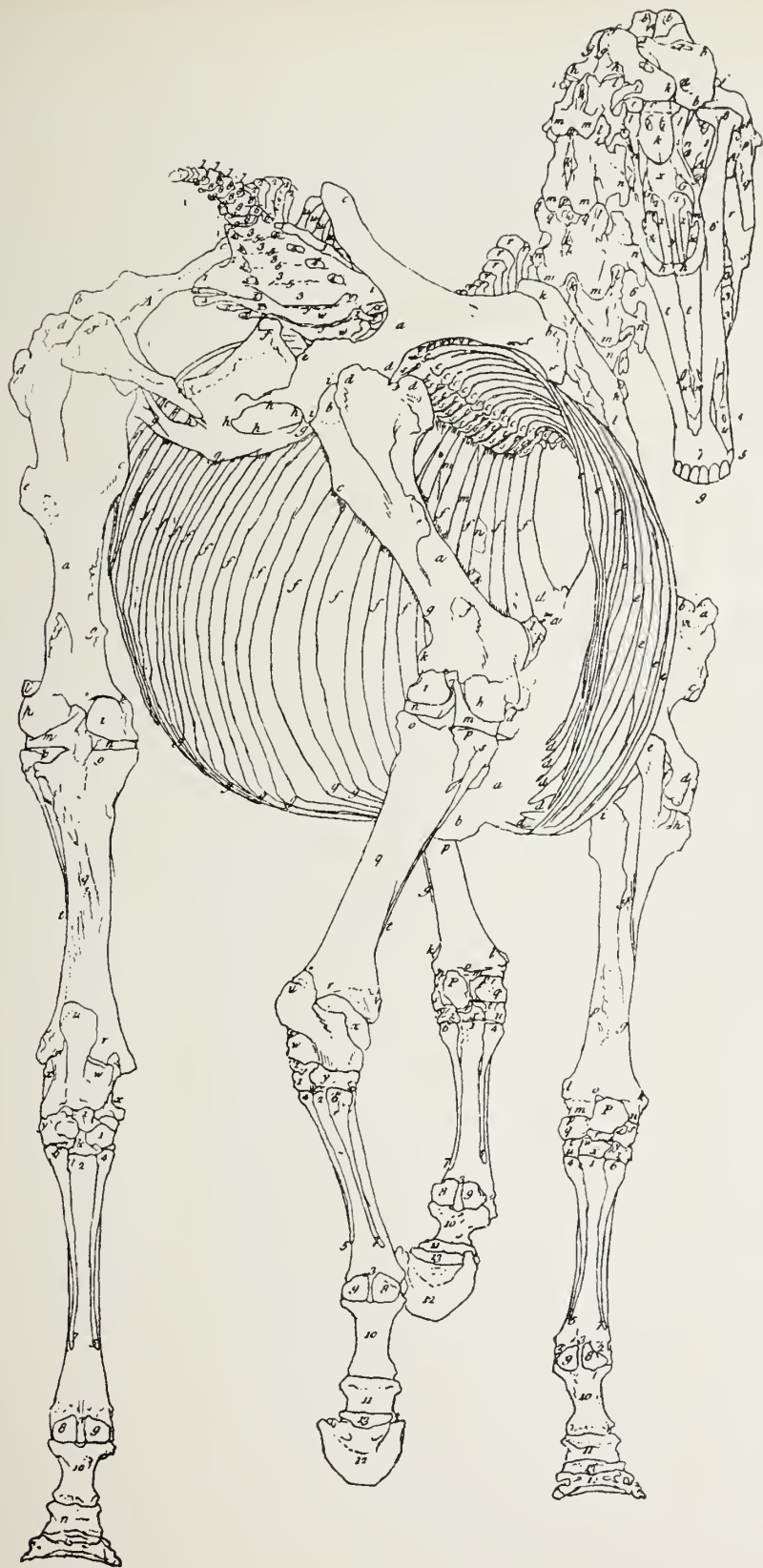
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*THE THIRD ANATOMICAL TABLE OF THE  
SKELETON OF A HORSE EXPLAINED.*

IN THE HEAD.

A A That part of the os frontis which helps to form the orbit of the eye.

*a b b c* The occipital bone, of which *a b b* is that which, in the skeleton of a horse, is called the nole bone ; *c* a suture common to this bone with the os sphenoides.

*d e f* The temporal bone ; *d* the zygomatic or jugal process ; *e* a suture common to the temporal bone with the os sphenoides ; *f* the bony meatus or entrance of the ear.

*g h h* GG Ossa palati ; *g* the orbitary part ; betwixt *g* and A is a suture common to this bone with the orbitary part of the frontal bone ; *h h* the portia palatina, or part which completes the arch of the palate ; betwixt *h* and *h* is a suture formed by the union of these two bones.

*i i k l l m m n n* Os sphenoides ; *i i* denote roughnesses into which the anterior recti muscles of the head are inserted ; *m m* the pterygoid apophyses ; *l n, l n* the large lateral processes of the multiform or sphenoidal bone.

*p q* Os jugale or cheek bone ; betwixt *p* and *d* is a suture common to this bone with the zygomatic process of the temporal bone ; *q* a suture common to this bone with the upper jaw bone.

*r r s t u w, t w* The ossa maxillaria, or great bones of the upper jaw ; *r r s t* the posterior part of this bone ; *s* the jugal

apophysis ; *t* the apophysis palatina of the posterior part of this bone ; betwixt *t* and *t* is a suture formed by the union of these two bones ; *uw* the anterior part of this bone ; betwixt *r* and *u* is a suture, formed by the union of the anterior with the posterior part of this bone ; *w* a process belonging to the anterior part of this bone, which helps to form the arch of the palate.

*xy* Os vomer ; *y* that part which forms the posterior part of the septum narium.

*1 2 2 2 z z* Os ethmoides ; *1* the part which helps to form the orbit ; *2* the labyrinth of the nostrils ; *z* conchæ narium superiores, the upper turbinated, or spongy bone, or the upper shell of the nostrils

☞ ☞ Conchæ narium inferiores, the lower turbinated or spongy bones, or the inferior spongy laminæ of the nose.

3 3 3 Dentes molares, or grinding teeth of the upper jaw.

4 One of the canini of the upper jaw.

5 One of the dentes incisores, cutting teeth, or nippers of the upper jaw.

6 6 7 8 Maxilla inferior, or the lower mandible, or jaw bone ; 8 its condyle or head, by which the mandible is articulated to the temporal bone.

9 Dentes incisores, the cutting teeth, or nippers of the lower jaw.

#### IN THE SPINE.

*abbcde* The atlas, or uppermost vertebra of the neck ; *a* the protuberance, tubercle, or inequality on the posterior part of this vertebra, which seems to be in the place of a spinal apophysis ; *bb* the transverse process ; *c* the superior and posterior notch ; *d* the transverse hole ; *e* a large tubercle on the anterior part of this vertebra.

*fgghhiikl* The epistrophæus, or second vertebra of the

neck; *f* the spinal process; at *g g* the spine is divided into two, and continued to the lower oblique processes; *h h* the lower oblique processes; *i i* the transverse processes; *k* the superior part of its body, which is received by, and sustains the atlas; *l* the transverse hole.

*k l l m m n n p* The third vertebra of the neck; *k* the spinal process; *l l* the upper oblique processes; *m m* the lower oblique processes; *n n* the transverse processes; *p* the internal side of the body of this vertebra.—This explanation will serve for those of the neck which are below this; only it is to be observed, that *o* marks the upper part of the body of the fifth vertebra, where it articulates with the fourth at *p*; *r* denotes the anterior oblique process of the sixth vertebra, and *q q* those parts of the oblique processes which are incrustated with smooth cartilages.

*r r &c s s &c t t &c* The vertebræ of the back; *r r &c* the spinal processes; *s s &c* the bodies; *t t &c* the ligaments interposed betwixt the bodies of the vertebræ, tying them to each other.

*u u &c w w x x &c y y z z &c* The vertebræ of the loins; *u u &c* the spinal processes; *w w w* the bodies; *x x &c* the transverse processes; *y y* the ligaments interposed betwixt the bodies of the vertebræ, tying them to each other; *z z &c* the openings betwixt the transverse processes through which the nerves come from the medulla spinalis.

*1 1 1 1 1 2 2 2 2 3 3 3 3 4 &c 5 5 5 5* The os sacrum, or great bone of the spine; *1 1 1 1 1 1* the rough part, composed of the transverse processes of this bone; *2 2 2 2 2* the spinal processes; *3 3 3 3 3* the anterior part, which, in a young horse, is divided into as many bodies as there are spines, betwixt which, in the parts *5 5 5 5*, are bony lines that were formerly ligaments.

*6 6 &c 7 7 &c 8 8 &c 9 9 &c* The bones of the coccyx or tail

6 6 &c the transverse processes ; 7 7 &c the spinal processes ; 8 8 &c the bodies ; 9 9 &c the ligaments interposed betwixt the bodies of the bones of the tail.

IN THE THORAX AND SHOULDER-BLADES.

*a a* The sternum.

*b* The ensiform cartilage.

*cc* &c *dd* &c *ee* &c *ff* &c *gg* &c The ribs *cc* &c the parts by which they articulate with the bodies of the vertebræ ; *dd* &c the cartilages by which they are continued to the sternum, eight on each side *ee* &c the external side of the ribs ; *ff* &c the internal side of the ribs ; *gg* &c the cartilages of the false ribs which are ten on each side.

*hiikl* The right scapula ; *h* its spine ; *ii* its basis ; *k* a cartilaginous continuation of its basis ; *l* its fossa subspinalis.

*mno* The internal side of the left scapula ; *n* the coracoid apophysis *o* a small part of its neck.

IN THE PELVIS.

*abcdefgghhhhi*, *Abcfghh* The innominate or basion bones, including three others ; *abcd* the os illium on the right side ; *bc* its spine ; *d* a protuberance, from which arises the rectus muscle of the leg ; *ef* the os ischium or hich bone ; *e* the acute process ; *f* the tubercle ; *gg* the os pubis ; *hhhh* the great foramen of the ischium and pubis ; *ii* the external margin of the acetabulum.

IN THE UPPER LIMBS.

*abcd*, *A* The humeri or bones of the arm ; *ab* the upper head ; *b* the part of the head which is joined to the cavity of the scapula, covered with a smooth cartilaginous crust ; *c* a protuberance into which the teres minor is inserted ; *d* the external condyle of the lower head ; *A* a small part of the head of the right humerus.



*efgg, g* The ulnæ; *e* the olecranon; *f* the part which articulates with the humerus; *gg* the lower part of the ulna, which, in aged horses, becomes one bone with the radius.

*hiklmnop, klmnop* The radii; *hi* the upper head of the radius; *klmno* the lower head; *k* a sinus, through which goes the tendon of the extensor minimi digiti in the human body; *m* the part which articulates with the os sphenoides, or naviculare, incrusted with a smooth cartilage; *n* the part which articulates with the os pisiforme or orbiculare, incrusted with a smooth cartilage; *o* a sinus which receives the os lunare when this joint is bent as much as it can be.

*Ppqrstuvwxyz, Ppqrstuvwxyz* The bones of the carpus; *P* os pisiforme or orbiculare; *pq* os sphenoides or naviculare; *p* the part covered with a smooth cartilage for its articulation with the radius; *r* os lunare; *s* os cuneiform; *tu* os trapezium; *t* the cartilaginous incrustation by which it articulates with the os sphenoides; *wx* os magnum, or the great round-headed bone of the wrist; *w* the round head covered with a smooth cartilage for its articulation with the os lunare; *yz* the unciform or hook-like bone of the wrist; *y* the smooth cartilaginous incrustation for its articulation with the cuneiform or wedge-like bones of the wrist.

*12234567, 134567* The metacarpal bones; *1223* a bone which is equal to the metacarpal bones of the middle and ring-fingers both together in the human skeleton; *1* the head, by which it articulates with the three lower bones of the carpus; *223* the lower head, incrusted with a smooth cartilage for its articulation with the ossa sesamoidea; *45* an imperfect metacarpal bone in the place of that which in the human skeleton, belongs to the fore-finger; *4* the upper head, which articulates with the os trapezium; *5* the lower head, which is very small, and (the bones of the fore-finger being wanting) forms no articulation; *67* an imperfect metacarpal bone in

the place of that which, in the human skeleton, belongs to the little finger ; 6 the upper head, by which it articulates with the hook-like bone of the carpus ; 7 the lower head, which is very small, and (the bones of the little finger being wanting) forms no articulation.

8 9, 8 9 Ossa sesamoidea, two bones which are always to be found in this joint ; they serve to throw the bending tendons farther from the centre of motion in this joint, and form a proper groove for them to slide in.

10 10 The bones of the first phalanges or order of bones in the fingers, in the horse called the great pasterns.

11 11 The bones of the second phalanges, called in the horse, the little pasterns or coronary bones.

12 12 The bones of the third phalanges, or the coffin bones.

13 13 Sesamoid bones, lying over the posterior parts of the articulations of the coffin bone with the coronary bones, or the two last phalanges of the fingers.

#### IN THE LOWER LIMBS.

*abcddefghik, acdddefghik* Ossa femorum, or the thigh bones ; *b* the head, incrusted with a smooth cartilage for its articulation with the acetabulum ; *c* the less trochanter ; *dd* the great trochanter ; *e* a very prominent part of the linea aspera, into which the external glutæus is inserted along with part of the fascia lata ; *f* a large fossa or notch, out of and from the borders of which, the external head of the gemellus and the plantaris muscles arise ; *g* a roughness from which arises the internal head of the gemellus ; *h* the outer condyle of the lower head, covered with a smooth cartilage ; *i k* the inner condyle, at *i* incrusted with a smooth cartilage.

11 The patellæ, or knee-pan bones.

*m m* The outer semi-lunar cartilages, which are interposed in the joints of the knees.

*n n* The inner semi-lunar cartilages, which are interposed in the joints of the knees.

*o p q r, o p q r* The tibæ, or great bones of the legs; *o p* the upper head; *r* the lower head.

*s t, s t* The fibulæ, or small bones of the legs; *s* the upper head; *t* the lower extremity which ends here almost in a point.

*u w x x y z & 1, u w x x y z & 1* The bones of the tarsus.

*u w, u w* The calcanei, or heel bones.

*x x x x* The astragali, or cockal bones.

*y y* The cubical bones of the tarsus.

*z z* The navicular bones of the tarsus.

*& &* The middle cuneiform bones of the tarsus.

*1 1* The less cuneiform bones of the tarsus.

*2 3 4 5 6 7, 2 3 4 5 6 7* The bones of the metatarsus, or instep; *2 3* a bone which is equal to the metatarsal bones of the second and third little toes, both together, in the human skeleton; *2* the upper head, which articulates with the three lower bones of the tarsus; *3* the lower head, covered with a smooth cartilaginous crust; *4 5* an imperfect metatarsal bone, in the place of that in the human skeleton, which belong to the first of the small toes; *4* the upper head, by which it articulates with the less cuneiform bone of the tarsus; *5* the lower head, which is very small, and (the bones of the first of the small toes being wanting) forms no articulation; *6 7* an imperfect metatarsal bone in the place of that which in the human skeleton, belongs to the little toe; *6* the upper head, by which it articulates with the cubical bone of the tarsus; *7* the lower head, which is very small, and (the bones of the little toe being wanting) forms no articulation.

*8 9, 8 9* Ossa sesamoidea, they are bones which are always

to be found in these joints, two in each, they serve to throw the bending tendons farther from the centre of motion, and form a proper groove for them to slide in.

10 10 11 11 12 12 The bones which are in the places of the three phalanges or orders of bones in the human skeleton : with farriers the first are called the great pasterns ; the second the little pasterns or coronary bones and the third the coffin bones.

13 13 Sesamoid bones lying over the posterior parts of the articulations of the coffin bones, with the coronary bones.

APPENDIX B.

A LIST OF THE

KNOWN WORKS BY GEORGE STUBBS,

MAY, 1896.

AT WINDSOR CASTLE.

*The Property of H.M. The Queen.*

*(Descriptions copied from the catalogue.)*

(No. 974.) EQUESTRIAN PORTRAIT OF A SOLDIER, in blue coat with yellow facings, trimmed, with white breeches, black gaiters and black shako, holding drawn sword in his hand, mounted on a chesnut horse with yellow saddle-cloth trimmed with scarlet, green and white, with the Prince of Wales's feathers embroidered. A Bugler, Corporal and Private in front of him.

George Stubbs.

Size,  $3.4\frac{1}{4} \times 4.2\frac{1}{4}$ .

Remarks : George Stubbs, R.A., did not exhibit at the Royal Academy between 1791 and 1799.

Two Corporals, a Private and a Trumpeter of the 10th Regt. of Light Dragoons. 6/7/75.

See New Catalogue, 1816. No. 480 in the Armoury.

See Quarto Catalogue 1819. No. 522. Armoury, Carlton House. 50 Guineas.

(No. 1221.) PORTRAIT OF A LARGE BLACK AND WHITE FRENCH POODLE DOG, lying on the ground with his legs stretched out. Rocks background. Trunk of Tree on left.

George Stubbs.

Size,  $3.4\frac{1}{4} \times 4.2$ .

Remarks : This Picture has a hole in it, over the Dog's head. 18/2/71.

See Quarto Catalogue 1819. 405.

(No. 1227.) PORTRAIT OF A BLACK AND WHITE FOX DOG AND A BROWN SPANIEL.

George Stubbs.

Size,  $3.4\frac{1}{4} \times 4.2$ .

Remarks : This Picture has been burst through in the middle and a patch put on the back. 18/2/71.

See Quarto Catalogue 1819. No. 415. Store Room, Carlton House. £63.

## AT MARLBOROUGH HOUSE.

*The property of Her Majesty the Queen.*

*The small collection of pictures of horses which hung for so many years at the Stud House, contained four pictures by Stubbs, besides three by his contemporary Sawrey Gilpin, R.A., and others by Benjamin Marshall; by James Ward, R.A.—by whom there is a very fine portrait of “Orthey,” a bright chestnut horse; by Abraham Cooper, R.A.; and a small picture of the Godolphin Arabian by an artist whose name is unknown. In consequence of the dispersal of the Royal Stud, however, all these pictures have been removed to Cumberland Lodge with the exception of three, two of which, by Stubbs, are described below.*

- I. A PORTRAIT OF THE PRINCE OF WALES RIDING  
A DARK CHESTNUT HORSE. (On canvas,  
40 inches in height by 50 in width. Signed  
G. Stubbs, pinxit 1791.)

The prince looks out of the picture to his left; he is represented as a young man of twenty-nine, with small features and clean shaven face; he wears his hair long and powdered, in full bunches under his broad brimmed high black hat. He has a white cravat and is dressed in a long



blue coat with gilt buttons, having the star on the left breast. He wears brown leather gloves, white leather breeches with a bunch of laces at the knee buttons, boots with brown leather tops, and spurs. The prince sits his horse well, and raises his right arm holding a light cane with a tassel to it, and holds in his left hand the single bridle to a snaffle bit as he trots along by the Serpentine in the Park, with two terrier dogs—one white with brown face, and the other brown—running in front of the horse. The landscape shows the water, under a warm, cloudy sky with a peep of blue in the upper part, and a group of slender trees at the right side of the picture.

2. "BARONET," ridden by the elder Chifney.  
(On canvas, 40 inches in height by 50 in width. Signed and dated 1791.)

"Baronet" is going full gallop to the left, past a winning post and stand, though without any judge or spectators, on Newmarket course. He is a bay horse with dark tail cut as a bang, and legs so dark as to be nearly black.

The jockey wears the royal colours, scarlet and blue, and dark blue waistcoat, with gold lace, scarlet sleeves, and close black jockey cap. The saddle cloth is red and blue. Chifney looks out to his left with a bright, intelligent, and confident

face ; he holds the bridle with both hands and does not use his whip : the heel of his top-boot comes in front of the girths, and he sits quite upright and steady as if he had won the race.

AT CUMBERLAND LODGE, WINDSOR GREAT PARK.

*Collection at the residence of H.R.H. Prince Christian,  
the Ranger.*

*These pictures are interesting examples of the artist's ability as a portrait painter of gentlemen of the time riding their favourite horses, or out walking with their dogs. Such are the pictures of Sir Sydney Meadows, who was Knight Marshal to the King, George III. ; of Sir William Meadowe, also on horseback ; and of Mr. J. C. Santhagul, page to H.R.H. the Prince of Wales, walking out with his three dogs. There is also a very spirited portrait of a handsome lady managing a fiery chestnut horse, whose name appears to be an undecided question, as it is stated on the label to be either Mrs. Hills or*

*Lady Ladd. The horses are painted in the most finished style of the master, and are remarkable for the life-like action and expression in the heads, especially in the picture of a fine grey galloping (No. 8), and another very fine grey horse trotting (No. 12).*

*These pictures are hung round the Dining Room; the large one of the Royal page and the dogs being over the fireplace in the centre place, and the others on the opposite side and on the end wall. The pictures are exceedingly well placed for examination, as the apartment is lit by a fine large window looking out upon the Royal park. They are the property of the Crown, and most of them probably were commissions to Stubbs by the Prince of Wales, afterwards King George IV.*

- I. SIR SYDNEY MEDOWS, Knight Marshal to the King. (On canvas, 27 inches in height by 38 in width. Signed and dated 1778.)

Mounted on a long-tailed white horse which is curvetting playfully and facing to the right, the rider looks straight out of the picture. Sir Sydney is dressed in a long grey coat, white breeches and waistcoat, three cornered black hat, with white wig, white stockings and buckle shoes. The saddle has the old-fashioned square cut flaps. The landscape background is grey in colour, with

hills and water in the middleground, and some slender trees.

2. PUMPKIN, foaled 1769. (On panel 27 inches in height by 39 in width.)

A chestnut horse ridden by South, the jockey, who wears a dark blue striped white jacket and cap; facing to the left. This picture is a *replica* of the one in Lord Rosebery's collection, but on a smaller canvas.

3. A BUCK AND DOE. 1792. (On canvas,  $39\frac{1}{2}$  inches in height by  $49\frac{1}{2}$  in width.)

In a park-like landscape under a cloudy sky, with bits of blue here and there, a group of trees on the right and water seen in the distance, the young stag is leading the way, with his favourite doe following; he is looking back towards her in his glance round to see that all is safe and quiet. Stubbs did not paint the stag often, but he shows in this his great faculty as a painter of animals.

4. MR. J. C. SANTHAGUL, Page to H.R.H. the Prince of Wales. 1782. (On panel, 36 inches in height, by 52 in width.)

This is a capital picture, painted with all the fine perception of portraiture and of animal life and

character of which Stubbs possessed so large a share, and with the utmost technical excellence. Mr. Santhagul is taking his morning walk with his three favourite Pomeranian dogs towards a ravine of high wooded cliffs, with a stream flowing below. He is a young man, dressed in a long grey coat, drab breeches and waistcoat, white cravat and black beaver hat, white stockings and buckled shoes. He points with his left hand to a white long-haired dog as he looks down at a big brown long-haired dog near him, while a smaller black one, with curly tail and brown legs, is frisking about, and jumping up at his master, who stands with his right hand on his hip, holding his walking-stick. The landscape is very picturesque ; and the hazy sky with summer clouds and peeps of pale blue, and deep-toned shady foliage filling the left side of the picture, give great brilliancy to the figures. Signed "G. Stubbs, pinxit 1782."

5. THE ROYAL STATE COACHMAN "THOMAS," with the Phaeton Horses and the Phaeton and Groom of H.R.H. the Prince of Wales. Signed "G. Stubbs, pinxit 1793." (On canvas, 39 inches in height by 49 in width.)

The State Coachman, a very portly, well-fed personage, in all the importance of his office : he wears his laced cocked hat and wig, and the

royal livery coat of scarlet and gold, which is unbuttoned to show his buff waistcoat; white stockings and buckle shoes. He holds one black horse by the bridle, the other, foreshortened, standing ready in the bright silver-mounted harness, on his left hand. These horses are jet black, with only a little white on the hind fetlocks, and are a very fine, well-matched pair, full of character and breeding. The one whose bridle the coachman holds arrests special attention; he looks every inch a good one as he stands with limbs on the stretch, head up, and short, scrubby tail cocked: his attitude betrays pluck and spirit in every line. Stubbs evidently enjoyed painting a horse of some character like this, and has touched him off to the life. The black harness with silver mountings and crimson silk ornamental headgear, and the phaeton with scarlet wheels and black body, the pole of which is being put in by a coatless groom, are painted with the utmost care in every detail, from the crown and cipher on the blinkers to the smallest buckle. A pretty touch of animation is imparted by the white and black dog jumping up in friendly recognition of the horse, who bends his head slightly in acknowledgment. The background is a pleasant landscape with water near and a distant hillside, under a blue sky with light clouds; in the foreground a slender silver birch is seen above the phaeton. This picture has an interest beyond its artistic merits, affording us

as it does a capital idea of the distinguished figure H.R.H., "the first gentleman in Europe," made in the Park when driving his phaeton with this dashing pair of blacks.

6. A BAY HORSE AND "GASCON" THE GROOM.  
(On canvas, 39 inches in height by  $49\frac{1}{2}$  in width.) Signed "G Stubbs, pinxit 1791."

A fine bay without a spot, with black legs and bang tail. He stands facing to the right, quietly waiting the approach of the groom, who approaches holding a sieve with both hands. The head of the horse is alive with expression, his ears cocked and his nostrils twitching as he sniffs the tempting corn. Gascon wears a long grey coat and red waistcoat, yellow leather breeches and top boots, and a black hat. In the near grassy foreground are trees, one of which throws branches right across the picture and above the shed; more trees in the middle ground; a pale blue sky with fleecy clouds.

7. TWO SADDLE HORSES OF H.R.H. THE PRINCE OF WALES, and Anderson the Groom.  
(On canvas, 39 inches in height by  $49\frac{1}{2}$  in width.)

The groom is riding at a brisk trot a bay horse with white face and four white legs: he leads the other, a chestnut with white face and



star on his forehead and white hind fetlocks, who canters a little in the rear, so that the spirited action of both horses is well seen. They are admirably well drawn. They face to the right; the groom looks very smart in his scarlet coat with royal blue facings and gold lace, black hat, gold laced brim and cockade. The landscape background is flat grassy country, with water in the distance, and pale bluish grey sky with light clouds.

8. A GREY HORSE GALLOPING. (On canvas, 39 inches in height by 50 in width.)

This is a picture of a fine stallion, remarkable for the life-like expression of the head of the horse who rushes wild with fright or temper, foaming at the mouth, with the bridle broken short off at the bit, leaving only the head-piece. He has no saddle, and there is the mark on his back where the saddle has been painted out: which would lead us to conjecture that the artist originally intended to paint him as he bolted with his rider, who broke the reins in pulling him. Or perhaps the horse was waiting saddled and secured by his bridle at the hook or ring in the stable wall, when he was suddenly frightened and broke away. Stubbs, dissatisfied with his attempt to accomplish the difficult task, painted out the saddle, but left the bridle for fear of spoiling the head, of which he was no doubt proud enough.

This horse resembles the trotting grey (No. 12), having the same white tail, and high crest, though his fine shape is not so well seen as in the trotting horse. The landscape is flat, with trees on the left and the foreground grassy with a thistle; the sky is blue in the upper right corner of the picture, with big dark clouds coming up, and a gleam of sunlight on the lower clouds. The picture is signed "G. Stubbs, pinxit 1793."

9. SIR WILLIAM MEADOWS. (On canvas, 39 inches in height by  $49\frac{1}{2}$  in width. Signed and dated 1791.)

Mounted on a spirited, bright bay horse, approaching cream colour, which prances with fore-legs raised; Sir William sits his horse well, holding the bridle in his right hand as he looks out of the picture. He is dressed in a long-tailed, greenish-grey coat with flap pockets, a black three-cornered hat, and wig, long grey woollen riding leggings and buckle shoes. The interior appears to be a riding school in which Sir William is trying his mount with the snaffle bit. The horse is a showy one, but his ears are laid back and he has a wicked eye: his face white with a fleshy nose, his legs black with white off hind fetlock, and black tail. He faces to the right.

10. PORTRAIT OF MRS. HILLS or LADY LADD on a chestnut horse. (On canvas, 39 inches in height by  $49\frac{1}{2}$  in width.) Signed "G. Stubbs, pinxit 1793."

The dashing, handsome lady, in a blue habit with gilt buttons, open frilled shirt-front and high white cravat, a high black hat with a dark grey ostrich feather, and her curly hair flowing on her neck, is holding with a tight rein her prancing, fiery chestnut, whose ears are laid back and eyes flash. She has both hands on the snaffle and curb reins, and an extra curb rein lies on his neck. The landscape is park-like, with trees and water; a bright sky with light clouds, and a big tree on the right spreading branches overhead.

H.R.H. Prince Christian has a small coloured print in which the same lady is seen riding this chestnut horse, but at present it is not decided whether the portrait is that of Mrs. Hills or Lady Ladd, who were probably rivals amongst "the pretty horse-breakers" of the day.

11. GEORGE III. RETURNING FROM HUNTING.  
Windsor Castle in the background.

12. A GREY HORSE. (On canvas, 39 inches in height by  $49\frac{1}{2}$  in width.)

This is a beautiful portrait of a splendid horse with proud head and lofty crest, trotting in

grand style in his grassy paddock. His form is superb, he has a fine shoulder, is well ribbed up, with tremendous power in the hind quarters. Every muscle is in strong action, and the carriage of his raised off fore leg shows what a high stepper he is; every joint is supple and free. He looks the very monarch of the field. In colour his coat is nearly white, the legs dark grey with white hind fetlocks, and white tail. He is moving to the left. The landscape is simple; water in the distance and a group of slender trees in the middle ground; a blue sky, with grey clouds catching the sunlight here and there. This fine picture of a noble animal, is signed "G. Stubbs, pinxit 1793." The resemblance in some points to the galloping horse (No. 8) has been noticed, and it may be pointed out that there is a certain similarity between this grey and "Gim-crack" the famous racer, foaled in 1760, described in the account of Lord Rosebery's collection at the Durdans, and in that of Sir Walter Gilbey's pictures by Stubbs at Elsenham Hall.

*(The two following are from the Stud House Collection.)*

13. A HORSE AND GROOM. (On panel,  $22\frac{1}{2}$  inches in height by 29 in width. Signed and dated 1761.)

This is a brown horse, with short docked tail and white hind fetlocks, standing saddled, facing

to left and held by the groom with the bridle brought over his head.

The groom belongs to the royal stables, and probably is one of the whippers-in of the hunt, as he wears the scarlet and gold laced coat and jockey cap and holds a hunting whip. The landscape has trees in the left foreground, which is grassy, with a pretty distance and warm, cloudy sky.

14. A HORSE. (On canvas, 15 inches in height by 19 in width.)

This little picture is interesting as being the joint work of Stubbs with two French artists of eminence—Joseph Vernet, the famous marine painter, who painted the landscape, and Boucher, who painted the two figures (peasant girls minding sheep), with a dog in the middle ground. This is recorded by a written note on the back of the canvas as follows :

“Ce tableau a été donné à M. Monnet dans un dernier voyage dans l’année 1776 par Lord Bolinbroke. Le cheval a été peint par Stubbs, actuellement à Londres, le fond du tableau par Vernet, célèbre peintre de marine, et les deux figures, le chien et les moutons par Boucher, premier peintre du Roy de France.”

How the picture came back to England is not stated.

The horse is a brown with a long tail and white near hind fetlock; it stands facing to the right.

The landscape is a pretty country, green and flat with bluish distance, and the peasant girls with their sheep occupy the middle ground.

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AT THE NATIONAL GALLERY, LONDON.

No. 1452. LANDSCAPE : with a Gentleman holding his Horse. (On canvas, 1 foot  $5\frac{1}{2}$  inches high by 2 feet  $2\frac{1}{2}$  inches wide.) Purchased at the sale of Lord Clifton's Collection in 1895.

On the left of the picture a man, clad in a hunting suit, leans on a rock holding the bridle of a white horse, from which he has dismounted; a greyhound stands by his side. In the background rises a steep and partially wooded cliff, along the base of which a river winds.

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## AT THE SOUTH KENSINGTON MUSEUM.

LIONS AND LIONESS : with rocky background.  
(Canvas,  $52 \times 71\frac{1}{2}$ , oblong. Signed, and dated  
1776.)

GOOSE WITH OUTSPREAD WINGS. (Canvas,  
 $30 \times 43\frac{1}{4}$ , oblong.)

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## AT EATON HALL, CHESHIRE.

*The Collection in the possession of his Grace the Duke of  
Westminster, K.G.*

1. BANDY. A favourite horse. An engraving of this picture was published by J. Bennett, 53, Fleet Street, 2nd June, 1777.

2. THE GROSVENOR HUNT. This picture contains the portraits of Lord Grosvenor on "Honest John"; his brother, the Hon. Tomas Grosvenor, Sir Roger Mostyn, Mr. Bell Lloyd, together with their servants. A view of the drawing-room windows of Eaton Hall forms the background. In the foreground is a pond in



which the quarry, a stag, is at bay, surrounded by the hounds. There is an etching of this painting on a very reduced scale preserved in the Print Room of the British Museum. The picture was painted in 1762.

3. MARES AND FOALS. This picture contains the portraits of a chestnut mare with a chestnut foal ; a dark bay mare and a bay foal ; and an old grey mare white with age.

4. MARES AND FOALS. A brown mare and a roan filly foal, a grey mare in the middle, and a black mare and colt standing below.

5. MAMBRINO, a grey horse by Engineer from a Cade mare, was foaled in 1768. He was bred by the first Lord Grosvenor, and was a good horse over a long course. His chief title to fame, however, is that he was sire of Messenger, who went to America in 1786. There is not a single trotting horse of note, including the celebrated trotter, Maud S, which does not date its origin back to Messenger, the son of Mambrino.

6. SWEET WILLIAM. A dark brown race-horse, with groom attending. This, like the two previous portraits, appeared in the Turf Gallery collection, exhibited by Stubbs in 1794.

## AT HEATHERTON HALL, SOMERSET.

*In the possession of Colonel Adair.*

1. SNAP. In 1771 Stubbs painted at Newmarket Snap, a brown race-horse by Snip out of a Fox mare, the property of Jenison Shafto. This picture is painted on canvas, and comprises landscape, the horse in a paddock, with trees on the left, and a shed in the middle distance. Snap, we may add, was bred by Cuthbert Ruth, of Northumberland, and sold to Jenison Shafto, well known for his equestrian match against time, in which he backed himself to cover fifty miles in two hours, and accomplished the feat on the 27th of June, 1763, making use of ten horses, in one hour and forty-nine minutes. Snap was a first-class race-horse and was never beaten. His two most famous matches were against the Duke of Cumberland's Marske, the sire of Eclipse, whom Snap beat twice over the Beacon Course, each match being for 1,000 guineas. Snap was the sire, in twenty-one years, of 261 winners.

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## AT QUEEN'S HOUSE, LYNDHURST.

*In the possession of the Hon. Gerald Lascelles.*

1. GAME COCK, trimmed with spurs.

## AT THE JOCKEY CLUB, NEWMARKET.

I. GIMCRACK. Painted about 1766-7. This famous race-horse, a grey standing fourteen hands and one inch high, was bred by Gideon Elliot, of Murrill Green, Hants, in 1764, and passed through the hands of Wildman, Lord Bolingbroke, Count Lauraguais, Sir Charles Bunbury, and Lord Grosvenor. He was one of the best and stoutest horses of his day, and, until recently, the only one in the history of the Turf who gave his name to a race which is still run for, viz., the Gimcrack Stakes for two-year-olds, run annually at the York August meeting. Gimcrack was taken to France by Count Lauraguais, where he galloped twenty-two miles in an hour.

This portrait of Gimcrack is undoubtedly by Stubbs. It was bequeathed to the Jockey Club by Admiral Rous, who was under the impression the picture was painted by Hogarth. But Hogarth died in 1764, the year in which Gimcrack ran his first race. There are other paintings by Stubbs of this horse at different periods of his life, and there is no doubt that Hogarth could not possibly have executed the work. One man holding the bridle, another kneeling down, and horses and jockeys cantering down the course are carefully executed, as well as the landscape and sky.

## AT THE DURDANS, EPSOM.

*The Collection in the possession of the Earl of Rosebery, K.G.*

1. ECLIPSE. 1770. (On Canvas. Size, 39 inches in height by 49 in width. Signed.)

A chestnut horse, with a white face, and the off hind leg white from just below the hock to the fetlock joint, all the hoofs being brown ; a short bang tail, chestnut brown ; mane of the same colour, plaited with lead.

He is saddled, with a blue saddlecloth, and faces to the right, being held by a groom, close to whom stands the jockey holding his whip and preparing to mount, as he looks towards the horse and appears to be speaking to the groom. The jockey wears white buckskin breeches, white stockings, and black high-low boots, a scarlet jacket with white cuffs, white neckcloth, and soft black cap which differs from the modern jockey shape in having a soft brim all round. The groom is dressed in a long blue coat with red collar and cuffs, white breeches, black stockings and buckle shoes, and a soft felt black hat. The background is a flat landscape, with low trees in the distance ; grassy foreground, the sky sunny blue, with big clouds, the light striking from the left. The figures are relieved against a grey stone building, square in form, like a stable with a high pitched roof.

2. ANVIL. (Canvas. Size, 39 inches in height by 49 in width. Signed.)

A dark bay, with a high crest, black legs, mane and tail (long); white star in the forehead, and three small white spots on the withers. He stands in a grassy paddock in front of a stable, with a wall going right across the picture; landscape beyond, with a warm sky and bright, hazy clouds, and three trees on the left side of the picture which the horse faces.

3. DUNGANNON. 1793. (On Canvas. Size 39 inches in height by 49 in width.)

A bright bay, with black legs, mane, and tail, the two hind fetlocks white; facing to the right, in company with a white pet lamb which stands just in front of him, looking out of the picture. The background is a bright morning sky without clouds, the horse being relieved against a barn with grey tiles and grey wall, above which are seen some good trees, with a grassy foreground.

Dungannon was bred by Dennis O'Kelly, Esq., in 1780. He was by Eclipse.

In connection with horse a singular circumstance is recorded. A lamb in a flock of sheep when near the paddocks became unable to proceed, and was left there by the drover. Dungannon attached himself to the animal, and it was afterwards his companion.

4. VOLUNTEER. (On Canvas. Size, 39 inches in height by 49 in width. Signed.)

A chestnut horse trotting up to the groom, who stands on the right of the picture, holding a bridle towards him. The horse has chestnut mane and tail, white spots on the withers and on his right side near the girths, and his feet are brown. The groom wears a blue livery coat, with red waistcoat and cuffs, drab breeches and white stockings, with buckle shoes, and a black soft hat. The background is a pretty landscape, with a lake near, and a village church amongst trees beyond, under a blue, hazy sky with fleecy clouds. Two trees are in the right foreground, some distant trees in the middle-ground to the left, and in the near foreground docks, below which is the signature.

5. GIMCRACK. (On Canvas. Size, 33 inches in height by 43 in width.)

Gimcrack won very many races in the years 1764 to 1771. This work was executed after his racing career, which will account for his being painted nearly white.

A grey horse, inclining to white, with white swish tail and dark legs. A groom standing in front, on the right of the picture, holds him by the bridle, which he has brought over his head, and holds at the end with one hand, the other higher up nearer the bit. The groom is dressed

in a long light-drab coat, black soft cap, white stockings, and buckle shoes. The landscape has trees right across the picture, with stables on the left in a grassy foreground, and a good summer sky.

Another painting of Gimcrack by Stubbs is at the Jockey Club, Newmarket. A full description of Gimcrack accompanies this picture.

There is also a third work, probably the first which was painted, as the colour of the horse in this one is dark grey.

6. PUMPKIN. 1770. (On Canvas. Size, 39 inches in height by 49 in width.)

A chestnut horse, with a white face : in the saddle the jockey South who wears a white jacket with broad dark blue stripes, and cap of the same, breeches, and top boots. The horse stands facing to the left ; his legs are chestnut, as also is the short bang tail. The landscape is the Downs, under a blue sky with clouds ; on the left are white posts and rails.

7. SWEETBRIER. 1779. (On Canvas. 39 inches in height by 49 in width.)

A horse of slaty black colour all over, the tail, which is a swish, being a shade lighter. He stands facing to the left, near some farm buildings, with a row of white rails, relieved against a light,



glowing sky, reddish towards the horizon, light clouds and blue in the upper part; a glimpse of distant country seen on the right, and trees above the buildings on the left. In the foreground is a briar rose in blossom.

8. MAMBRINO. (On Canvas. 32 inches in height by 42 in width.)

Mambrino, by Engineer, from a Cade mare, was foaled in 1768; he was a grey with a high crest, white tail, and dark legs, the shoulder large and powerful; he stands facing to the left in a park-like landscape, with distant blue mountain, and hill in the middle-ground, with fine trees and a lake, the foreground grassy with a bit of road, near which stands the horse; the sky is cloudy.

This is a second picture by Stubbs of Mambrino; the first work is in the Eaton Hall collection.

9. SCRUBB. Foaled 1785. (On Canvas, 8 feet by 8 feet. The horse life-size.)

A fine rich bay horse, with black mane, tail, and legs, the two hind fetlocks white: he prances on the bank of a lake, in a sunny landscape, with a Cuyp-like sky, glowing with sunlight spreading over grey and silvery clouds. The figure of the horse shows with fine effect against the brilliant sky and the trees on the banks of the lake, forming altogether a very life-like and

beautiful picture. The horse is remarkable as one of the painter's most masterly pictures representing the animal in strong action, with wonderful spirit and naturalness; he is full life-size. The horse, in his playful gambols, is moving towards the left. The right side of the picture is filled with foreground trees, which complete the composition of this very striking picture.

This portrait of the celebrated racehorse Scrubb was painted for the Marquis of Rockingham, but some dispute arose, and it was sold to Miss Saltonstale, of Hatchford, Cobham, Surrey.

10. ECLIPSE. (On Canvas, Oval. 14 inches by 17 inches.)

In this very pretty little picture, which is painted with all the *verve* of the master, the famous horse, clothed in his stable gear, is taking his morning gallop on the Downs, ridden by a boy.

*The following picture is at the Earl of Rosebery's house  
in Berkeley Square, London.*

11. PORTRAIT OF WARREN HASTINGS, riding an Arabian Horse, in a landscape. (On Panel. Size, 35 inches in height by  $26\frac{1}{2}$  in width. Signed and dated, 1791.)

The famous first Governor-General of India is mounted on a dark bay Arab with very

arched crest, brown legs, mane, and long brown tail, facing to the left, in a landscape. He sits very upright, and holds his horse steady with both hands raised on the bridle, the handle of the whip seen in the right, and looks towards the spectator, the head being turned three-quarters to his left. The face is close shaven, the nose aquiline, the eyes grey, and the hair light brown turning grey, seen at each side under the brim of a black soft hat with rather low crown, and a buckle in front on the band. The figure is tall and spare. Hastings is dressed in a black cutaway coat, buttoned close but showing a bright red waistcoat, a frilled shirt-front, and white neckcloth. He wears grey breeches, with top-boots and spurs, and has grey gloves. In the landscape there is a lake in the middle-ground, with fine mountains on the further side and in the distance, a cloudy sky clear blue at the upper part, a grassy foreground with docks and other weeds, and a group of slender trees on the right.

Warren Hastings will always be remembered for the great State Trial in Westminster Hall of his impeachment for tyranny and extortion in India, by the House of Commons in 1787, in which Edmund Burke took the leading part with his celebrated speeches, supported by Fox, Sheridan, and Pitt. This resulted in his acquittal by the House of Lords, after seven years' deliberation, by a large majority upon

every charge, April 23rd, 1795. The cost to himself was £71,000, and to the nation of £100,000. He was afterwards raised to the dignity of a Privy Councillor, and some further amend was made by a Government grant of £4,000 a year, which he enjoyed until 1818, when he died, aged 85.

We owe this very interesting portrait to the fact that Stubbs was called upon to paint the favourite Arab which had been ridden in India by the Governor-General. The picture is as excellent a portrait of the great man as it certainly is of the horse. It must have been painted, according to the date, before the great trial ended. The landscape may be taken from the place in Worcestershire—Daylesford—which once belonged to his family, and to which he eventually retired having accomplished the great desire of his life in purchasing the estate.

Warren Hastings was a Westminster scholar, and in 1750 was, like the famous Lord Clive, sent out as a writer in the India Company's service. After the death of Clive by his own hand, at his house in Berkeley Square, in 1774, Warren Hastings was appointed Governor-General of India.

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## AT BROCKLESBY, LINCOLNSHIRE.

*The collection in the possession of the Earl of Yarborough.*

1. THOMAS SMITH, HUNTSMAN, AND THOMAS SMITH, JUN., FIRST WHIPPER-IN TO THE BROCKLESBY HOUNDS. On horseback. (On Panel. 3 feet 4 inches by 2 feet 9 inches, Signed and dated 1776.)

2. "BASHAW," A WHITE GERMAN POODLE. (On Canvas. 4 feet 2 inches by 3 feet 6 inches. Signed and dated 1804.) The life-like pose and the texture of the white curly coat of the dog are exquisite.

3. LEMON AND WHITE SPANIEL. (On Panel. 3 feet 4 inches by 2 feet 9 inches. Signed and dated 1784.)

4. A FAVOURITE WHITE PONY AND HOUND. View of Brocklesby in the distance. (On Panel. 2 feet 6 inches by 2 feet. Signed and dated 12th January, 1777.) The pony a present to Master Anderson from Mr. Vyner, of Gautby, Lincolnshire. Age of pony 28 years.

5. FOXHOUND "RINGWOOD." (On Canvas. 4 feet 2 inches by 3 feet 4 inches. Signed and dated 1792.) The trunk of a tree to the right, with a

large foxglove blooming beside it. A beautiful picture, in good preservation.

6. A BAY HUNTER. (On Panel. 2 feet 4 inches by 2 feet. Signed and dated 1777.) Landscape, with horse in foreground, tree on the right, and wild flowers in bloom, growing up the tree.

7. A CHESTNUT HUNTER. (On Panel. 2 feet 4 inches by 2 feet. Signed and dated 1776.) Landscape with horse in foreground nibbling a thistle, cottage on left, water in distance.

8. LEOPARDS. (On Panel. 4 feet 8 inches by 3 feet 2 inches. Signed and dated 1776.)

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AT WELBECK ABBEY.

*In the possession of His Grace the Duke of Portland.*

1. A HUNTING-PIECE, WITH EAST VIEW OF THE RIDING SCHOOL AT WELBECK ABBEY. Buildings and trees on the right, man on white horse in centre, groom leading bay cob; on the right, figure in green coat, hunting crop under arm; on the left, harriers coupled.









2. PORTRAITS OF WILLIAM, DUKE OF PORTLAND, AND LORD EDWARD BENTINCK : Landscape with black horse held by bridle, and groom leading cob to a leaping bar, saddle and dog on ground, trees on left. The portraits of the Duke and his brother were pronounced by contemporaries to be "the very spit of the subjects portraided." The artistic merit of the work is patent to the most casual observer.

3. YOUNG SWISS, 1772. A bay horse led by a groom.

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AT ALTHORP.

*In the collection of Earl Spencer, K.G.*

1—"SCAPE-FLOOD"—The horse, dark brown in colour, is a splendid specimen of a weight-carrying yet well-bred hunter. He is standing in a field, held by a stable boy in coloured striped jacket. The landscape, with a river in the distance, is elaborately painted. (On Canvas, 4 feet 1 inch by 3 feet 3 inches.)

2—"MOUTON"—A brown Pomeranian dog with a thick but fine coat. He has one of his forelegs resting on a crust of bread. The background of the picture is a wooded landscape. This was a favourite dog of the first Earl Spencer, who is said to have drawn his sword in Piccadilly on someone interfering with "Mouton." (On Canvas, 3 feet  $3\frac{5}{8}$  inches by 2 feet  $8\frac{5}{8}$  inches.)

AT ELSENHAM HALL, ESSEX.

*The Collection in the possession of Sir Walter Gilbey, Bart.*

1. PORTRAIT OF WARREN HASTINGS. (Enamel Painting on a china tablet manufactured by Wedgwood. Oval, 34 in. by  $25\frac{1}{2}$  in. wide.) Signed and dated 1791. Sold in Stubbs' sale, lot 68.

This is a *replica* of the portrait belonging to the Earl of Rosebery, but painted in enamel on a tablet made by Wedgwood.

A *replica* portrait is described in the Earl of Rosebery's collection (see page 138). The colour of the coat is a lighter blue, and the landscape

background does not stand out so clearly as in the oil painting, having no doubt failed in the firing of the enamel work. This is, however, an interesting picture on account both of the likeness and the durable nature of the material.

2. HUNTER AND ARAB. (On Canvas.  $39\frac{1}{2}$  in. in height by 49 in. in width.)

The two horses are surprised at an inquisitive white curly dog who wants to make their acquaintance and stands looking up at the hunter, a dark bay thick-set horse with bobtail, white hind fetlocks and hoofs, whose ears are laid back as he stretches his head towards the snarling dog. The Arab mare is a larger horse and lighter bay in colour, with fine head and neck, long black tail tipped with grey, and the legs black. She cocks her ears as she approaches the dog. The landscape background is on the banks of a river with a tree on the left, towards which the horses are walking, and near the root of which stands the dog. The sky is clear blue, with big clouds of warm white.

3. A BAY ARAB HORSE. <sup>7</sup>1799. (On panel,  $32\frac{1}{2}$  inches in height by  $39\frac{1}{2}$  in length.)

He faces to the left nibbling a thistle which grows on a bit of rocky ground. His tail is long and brown; the feet also brown; some white spots on the body. The landscape is rocky in the foreground, with a sea-view of a harbour and

lighthouse tower upon a flat shore of an Eastern character. A large group of trees fills the left side of the picture, the sunlight striking from the left through the foliage, showing a mass of dark foliage coming with good effect against the bright yellow and brown of the farther trees. This Barb is evidently painted from a sketch he made from nature when in the East. (See Chapter III.)

4. JUPITER AND MARE. (On canvas. 39 inches in height by 49 in width.) Signed and dated 1789. Jupiter, by Eclipse, a chestnut horse, the property of Col. Thornton, winner of the Newmarket 1,000 guineas in 1778.

This is a very fine, spirited and life-like picture of a remarkable horse. The chestnut has changed into a bright cream; he has a black mane and tail, which is a full, bushy swish, dark legs, with light-brown hoofs and a white off hind fetlock. He is prancing gaily up to the mare, his fine tail waving with courtly delight, while she stands towards him, turning her head a little away. She is a rich bay, beautifully painted, with black legs, mane and tail, which is long.

The landscape is finely composed and very rich in colour, with trees in full foliage under a blue sky, fine grey clouds lit up with the rays of the evening sun, and in the middle distance a

river crossed by a bridge of several arches amongst the trees of a well-wooded country, with distant hills beyond. In the right foreground there are posts and rails, and on the left more trees and a thatched stable or barn.

Jupiter belonged to Col. Thornton, and was the winner of the Newmarket 1,000 guineas in 1778.

5. PARTRIDGE SHOOTING. (Enamel painting on a china tablet manufactured by Wedgwood. Oval, 18 inches in height by  $24\frac{1}{2}$  in length.) Signed and dated 1781. Exhibited at the Royal Academy in 1782.

A young gentleman very sprucely dressed in a long blue cloth coat with brass buttons, red collar with white facings at the lappels, a white neckcloth, white waistcoat, tight white breeches, white stockings and high black lace-boots coming half up the leg. He has thrown off his hat, which lies on the ground near the dead bird, and shows his light-brown hair curling thickly round his handsome face; he is in the act of reloading his flint-lock gun, with the ramrod held nearly at arm's length. His pointer sits looking up at him, ready for another beat after the birds.

The landscape is very picturesque, with silvery-grey distant hills, water, a country church steeple seen amongst trees and houses in the middle distance, and a big tree trunk in the right

foreground, with smaller ones which spread thin branches with foliage across the sunny sky. Near some docks and thistles in the foreground is the signature, "G. Stubbs, pinxit, 1781." It will be observed of this enamel painting how pure and harmonious is the colouring of the landscape, showing with what success Stubbs conquered the great difficulties of the firing process. The only appearance of failure, and this is very slight, is in the colour of the dead bird, which is obviously too light.

6. HAYMAKERS. (On panel, 36 inches in height by 54 in width.) Signed and dated 1783.

In a pleasant landscape, with trees on the right and a pretty distance of flat country under a summer sky flecked with fleecy clouds, a group of haymakers are at work—two prettily dressed women, one in light blue gown, holding her rake, the other in grey raking up the hay, while a man is forking it up to another who reaches over amongst the hay on the loaded cart; which, with the two stout farm-horses, complete the picture.

7. REAPERS. (On panel. A companion picture of the same size as the "Haymakers," both having been exhibited at the Royal Academy Exhibition of 1786.)

Seated on his stout bay cob, the farmer wears brown coat, top-boots and spurs, and low black



hat, under the brim of which peeps his white wig. He is speaking to the pretty woman who stands twisting two wisps of wheat ready to bind the sheaf a man is holding to her. Another bends over the ripe corn as he plies his sickle, while the sheaves are being stacked together by a third. These reapers are all very spick and span, in their white shirts, breeches, and white stockings and shoes, and the artist has taken the greatest pains in painting them in this picture,—as in that of the “Haymakers,”—to please the taste of the day for pictures of rural felicity with pretty country people.

The landscape is especially good, although it has lost some of its original bright colouring. Fine elm trees rise against the summer sky, and “hedge row elms” are seen upon the hillside in the distance.

8. PHYLLIS, A POINTER DOG. (On canvas,  $19\frac{1}{2}$  inches in height by 23 in width.) This dog was the property of Lord Claremont, and is the type of the English pointer of that date.

A liver and white dog, in the act of pointing, towards the right, the background being a wooded hill side which fills the greater part of the picture and brings out the figure of the dog, which is drawn with admirable spirit and naturalness. This picture has been engraved.

9. FANNY, A FAVOURITE SPANIEL OF MRS. MUSTERS. 1778. (On panel,  $23\frac{1}{2}$  inches in height by  $27\frac{1}{2}$  in width. Signed and dated 1778.)

The dog, white with brown spots, is seated near a big tree trunk, on the bank of a lake, with distant hills seen beyond, and pleasant sky above. In the foreground is a primrose plant in flower. This pet spaniel is the same dog painted in the famous portrait of Mrs. Musters by Sir Joshua Reynolds.

10. FANNY. Another portrait of the same spaniel as No. 9. (On panel,  $23\frac{1}{2}$  inches by  $27\frac{1}{2}$  inches.) Signed and dated 1777.

The dog in this picture is standing in a dark, woody landscape, and looks towards the spectator.

11. HERCULES CAPTURING THE CRETAN BULL. (On canvas, 59 inches in height by  $95\frac{1}{2}$  inches in width—sight measure—or 5 feet high by 8 feet long.)

HERCULES, entirely nude, has seized the bull as he charged at him, and holds him by the horn with both hands, twisting the head of the furious creature, in whose rough shaggy white face, fierce flashing eyes and foaming mouth are seen all the wild ferocity of the brute. The bull's black leg is thrust across the thigh of the heroic giant, and he lashes the air with his angry tail. The figure

of Hercules is very finely painted, in tremendous action, with his left leg bent and planted firmly on a huge tortoise, emblematic of strength, while, with his right leg stretched out, he has made his spring upon the bull and gripped him at once, without striking him with his club which lies where he has thrown it on the ground. The picture is rich and brilliant in colour, with the deep-toned foliage and rocky cavern, from the mysterious gloom of which the awful bull has rushed. On the opposite side of the picture the ruggedness of the rocky foreground is relieved by a calm lake; from amongst the trees on the distant banks silvery torrents fall into the lake, under a sky of blue, lighting the massy clouds below with warm glow of gleaming sunshine. This picture may be considered the masterpiece of the painter in his figure subjects. The Hercules is an example of figure-painting of the nude displaying as it does all the energy of the strongest muscular action; it will bear comparison with any work of its kind.

The ancient story of Hercules and the Cretan Bull was, that amongst the labours or feats of strength, which he achieved for the benefit of humanity in those mythical ages of the race, he captured this bull which had been sent out of the sea by Poseidon (Neptune) as a sacrificial present to Minos, King of Crete, who was the son of Zeus and Europa. Minos, however, was so captivated with the beauty of this bull that he kept it and

sacrificed another in its stead. Poseidon was offended at this and drove the animal mad, causing it to commit great havoc in the Island of Crete. Hercules was ordered by Eurystheus to catch the bull; and as the hero dared not kill the animal he caught it and carried it on his shoulders to Greece, where he set it free. The bull roamed through Greece and at last came to Marathon, where it figures again in the stories of Theseus, a later hero. By some this bull is said to be the one whose form Zeus took when, enamoured by Europa's beauty, he mingled with her herd to win her.

12. HAYMAKERS. 1794. (Enamel painting on a china tablet manufactured by Wedgwood. Oval,  $28\frac{3}{4}$  inches in height by 40 in width.) Signed and dated 1794.

A group in the hayfield; a pretty woman in the centre neatly dressed in blue gown, with long white apron and a black sun-bonnet, standing holding her rake, a girl in grey and a straw hat, and three men in breeches and white stockings and shoes forking the hay, while two other men are mowing the fresh grass. This is a bright picture in Claude-like colour, with groups of trees near, and a lake in the distance under a summer sky of blue and light grey clouds, a tree in the right foreground spreading its branches across. A picture as wonderfully fresh in colour as a water-colour painting; and so it will remain for as

many centuries as the solid block of Wedgwood's stone holds together.

13. HAY-CARTING. 1795. (Enamel painting on a china tablet manufactured by Wedgwood. The companion picture, of the same shape and size.) Signed and dated 1795.

In this picture the cart is nearly loaded up; two men in the hay are packing it and two are forking it up to them, while two pretty country girls, up to their knees in the hay, are raking. One horse is nearly hidden under the overhanging load, his head and fore legs only being visible, while the other stands sideways. The sky is hazy blue, with light fleecy clouds, and there are some trees in the left side of the picture. This picture is remarkable also for its purity and freshness of colouring.

14. A HUNTING PIECE: THE RIDING SCHOOL AT WELBECK ABBEY. (On canvas,  $27\frac{1}{2}$  inches in height by  $37\frac{1}{2}$  in width.)

William, Duke of Portland, dressed in a brown riding-coat, closely buttoned, drab breeches and top boots, mounted on a white horse, is giving some orders to the huntsman dressed in hunting garb who stands near, while a stable-boy is leading a bay horse, saddled, towards the Duke from the gateway of the building which forms the background of the picture. The horse the Duke rides is evidently an

old favourite, and a very clever horse he looks, with his short cut tail. Two harriers, coupled, are in the left corner of the picture. This picture is a replica of the one in the possession of His Grace the Duke of Portland.

15 ECLIPSE. Full-size sketch for the portrait, on canvas without any background ( $24\frac{1}{2}$  inches in height, by  $29\frac{1}{2}$  in width). The horse measures 22 inches from nose to flank.

This is a very fine study of the famous horse, full of spirit and character in the head. It has the unique distinction of being, probably, the only genuine portrait taken from life of the most famous race-horse on record, of whom pictures, engravings and illustrations derived from this study are extant in thousands. He stands facing to the right, the direction of the light from the left shown by slight shading on the ground. From the similarity of attitude, this appears to be the study from which the portrait of the horse in the Earl of Rosebery's collection was painted. (See p. 133 for description) It was formerly in the collection of Mr. H. A. J. Munro, of Novar.

Eclipse was foaled on the 1st of April, 1764, about the time when the memorable eclipse of the sun on that date was in progress, and it was owing to this coincident event that the colt by Marske, out of Spilletta, received his name.



Concerning the place where he was foaled contrary opinions are entertained, but the general belief is that he first saw light in the Isle of Dogs, where the "Butcher" Duke of Cumberland, his breeder, had a stud farm. In 1765, the Duke of Cumberland died, and Eclipse became the property of William Wildman, a Smithfield salesman. Wildman sold a half interest to the notorious Captain O'Kelly, who soon after bought Wildman's half, and thus became sole owner of the colt, for which he is said to have subsequently refused 10,000 guineas. Eclipse's races were confined to the years 1769 and 1770, during which he started sixteen times. He was never beaten, never had a whip flourished over him, never was pricked with spurs, and was never required to put forth his utmost speed. Eclipse was the sire of 334 winners, which earned, it is said, for their owners, in those days of small racing stakes, the large sum of £160,000.

16. LABOURERS. (On panel,  $35\frac{1}{2}$  inches in height by 54 in width.) Signed and dated 1779.

The labourers are four bricklayer's men who are enjoying a gossip after unloading their cart which, drawn by one horse, stands at the roadside. An old man is with them, leaning on his stick, and one of the men is lifting up the tailboard of the



cart. The group is relieved against some thick foliaged trees and the entrance lodge to a park with a fence, seen across the road; the background is a pretty view of distant hills and lake under a blue summer sky, with big and fleecy fair-weather clouds; the light strikes from the left and shows a large brown dog lying asleep in the right foreground. The details of the harness and the cart are most carefully painted.

17. HORSE SEIZED BY A LION. (On canvas, 26 inches in height by 40 in width.)

The lion has sprung suddenly upon a chestnut horse, biting and tearing him on the back, and forcing the poor creature down in agony to the ground. The landscape is very finely conceived wild and rocky with a torrent near, and rich-toned foliage of stunted trees, the bright evening sky gleaming above and spreading a glow of colour through the picture.

18. HORSE AFFRIGHTED BY A LION. The white horse in this picture belonged to George III. (On canvas,  $39\frac{1}{2}$  inches in height by 54 in width.) Signed and dated 1770.

In a beautiful mountain landscape, with a torrent rushing through the glen below, under a late evening sky with threatening clouds, the prowling beast lies crouching, about to spring

upon the horse starting at the sight and half dead with terror.

19. THE HORSE SEIZED BY THE LION. Signed and dated 1770.

The companion picture, and of the same size. The landscape, which is a fine rocky mountain scene, full of gloom with a dark thundery sky, differs from the other picture. The white horse is writhing in agony under the lion bearing him down to death. This picture was painted for the Marquis of Rockingham. [See note at the end of Wentworth House collection.] It will be observed that Stubbs painted the highly-finished little picture (No. 20) from the same study as this.

20. A WHITE HORSE ATTACKED BY A LION.  
(On panel of octagon form, 10 inches high by 11½ wide.)

The lion has sprung upon his back, and the horse raises his head and seems to scream with agony, his fore leg contracted with spasmodic suffering. It would seem that Stubbs thought so highly of this representation of his favourite subject, that he bestowed on this little picture the utmost care in the drawing and the painting, which is as fine and delicate as a miniature on ivory.

21. THE FARMER'S WIFE AND THE RAVEN.  
(Enamel painting on a China tablet manufactured by Wedgwood. Oval.  $27\frac{1}{2}$  inches in height by 37 in width.) Signed and dated 1772. (1782 ?). Exhibited at the Royal Academy, 1782.

The old blind white mare, "poor blind Ball," she rides, with her panniers behind, has fallen headlong, and the goodwife tries to save herself glancing the while in mingled fright and anger at the raven, and raising her hand from which the stick has been shaken, while broken eggs are strewn upon the ground. The mischievous bird perched upon the branch of the oak-tree by the roadside is croaking. To meet a raven or a fox when going to market, according to rural superstition, is a sign of bad luck, and the farmer's wife fears this croaking raven bodes her no good. A group of trees rising by the roadside forms a good background to the figures; we have a pretty glimpse of a windmill on the distant hill, while on the left is a village church near a river seen beyond the palings by the roadside. The fallen horse is admirably drawn, and the woman is a capital figure, handled with great humour; altogether the picture is remarkable as an illustration of the fable.

"That raven on yon left hand oak  
(Curse on his ill-betiding croak)  
Bodes me no good. No more she said,  
When poor blind Ball with stumbling tread  
Fell prone."  
—*Gay's Fables.*

The artistic finish of the picture in every detail shows us Stubbs as the thorough artist he was, while as a specimen of his enamel painting it is most remarkable.

22 THE FARMER'S WIFE AND THE RAVEN.

Signed and dated 1786. (Painted in oils on millboard, 26 inches in height by 38 in width.)

This is the same figure and horse as in the enamel picture, but differing in its landscape background; it has only trees on the left, with weeping willows, distant trees and blue hills; and the oak tree on which the Raven croaks is a more prominent object. It will be remarked, however, that it is not so carefully painted as the enamel which was painted some four years earlier.

23. A PANTHER. (Enamel painting on China tablet, manufactured by Wedgwood. Size,  $7\frac{1}{2}$  inches in height by 11 in width.) Signed.

This is another remarkable example of Stubbs' enamel painting. The panther is lying down under a tree in a wild Eastern landscape. The supple form of the creature and his velvety coat are wonderfully well painted, considering the technical difficulties of the method.

24. A LION AND TIGER. (Enamel painting on China tablet, manufactured by Wedgwood. Size, 8 inches in height by 13 in width) Signed and dated 1779.

The lion has come upon his enemy lying prostrate and helpless—perhaps dead—and placing his foot upon his neck, lifts his head in triumph proudly. The landscape is a hilly Eastern country with a grey sky. As a specimen of enamel painting this is even superior to the panther picture.

25. THE COMBAT. 1781. (Enamel painting on China tablet, manufactured by Wedgwood. Oval,  $27\frac{1}{2}$  inches in height by 37 in width.) Lot 96 in Stubbs' Sale Catalogue.

Two stallions, a bay and a dark grey nearly black, are reared against each other struggling viciously for the mastery; the one grips his foe by the neck, while the latter bites him on the chest. The cause of the fight is seen away down in the neighbouring meadow, where two mares, a bay and a grey, are quietly enjoying the pasture by the riverside under the shady trees beneath a sunny summer sky and fine white clouds. The horses are drawn with wonderful knowledge of the look of the animal when thus roused to put forth all his strength in mortal combat.

26. A PORTRAIT PIECE of Lord and Lady Melbourne, Sir John Milbanke, and Mr. John Milbanke. (On canvas. 40 inches in height by 59 in width.) This picture is a contemporary copy by W. Best, signed and dated 1770.

Lady Melbourne is seated in a pony carriage dressed in pink, and wearing a hat which allows her grey hair to be seen. She holds the reins of the grey pony and the whip, while Lord Melbourne dressed in a drab suit stands leaning by the farther side of the carriage. Sir J. Milbanke dressed in a blue coat and waistcoat, drab breeches, and top boots has dismounted, and stands by his grey horse. Mr. J. Milbanke who is mounted on a bright bay horse, wears a blue coat, drab breeches, and top boots, and looks towards Lady Melbourne and Sir John, who is seen in full face. A setter is lying on the ground in the right corner of the picture. A large tree spreads across the picture, the trunk filling the left and giving relief to the figures of Lord and Lady Melbourne. On the right are high wooded cliffs with water in the distance, under a pleasant sky.

27. GIMCRACK. (On canvas ; size,  $38\frac{1}{2}$  inches in height by 49 in width.) Signed.

A dark grey horse with white face and legs. The fore feet are dark, the hind lighter ; his tail,

which is short and well carried, is also dark grey. He is ridden by a jockey in a red jacket, and stands facing to the left, his near hind leg being knuckled, so that he rests his weight upon the three.

The jockey wears drab breeches and white stockings, with black highlow boots laced with red, peaked cap with round crown, and a white neckerchief. The saddle-cloth is drab, bound with red.

The landscape is flat and grassy, with a row of elm trees in the middleground, and a low shed; a white racecourse post is seen in the left foreground, and a grey, stable-like building is on the right, against which the horse's tail shows dark. The sky is warm grey, with lighter clouds towards the horizon. This is a portrait of the celebrated horse in his best days, before his coat had changed to the light grey, almost white, as he is painted in Lord Rosebery's picture at The Durdans (No. 5).

The inscription on the frame tells us that Gimcrack was foaled in 1760, bred by Gideon Elliot, Esq., of Murell Green, Hampshire. He won twenty-seven races, value £5,480. Ran a match against time in France for £1,000, and won. The old Gimcrack Club of Yorkshire takes its name from this famous horse.

This is the third known picture by Stubbs of Gimcrack, and is probably the first he painted. His colour in the other two pictures is nearly white.



The first picture painted is at the Jockey Club, Newmarket. The second is in the Durand's collection.

28. HAVANNAH. (On canvas, 23 inches in height by 27 in width.) Signed and dated 1765.

A brown horse with legs nearly black, the feet brown, mane and tail darker brown, tail cut short, a white spot on the withers. He stands quietly nibbling at a young tree in the foreground of a pretty landscape painted much in the style of Richard Wilson, with trees rising against the sky on the right side of the picture, hills in the middleground and distance, where a building like a country mansion is seen. The foreground is capitally well painted, with weeds and grasses, showing how close an observer and lover of nature was Stubbs.

29. SHARK, with Price, his trainer. (On canvas, 39 inches in height by  $49\frac{1}{2}$  in width.) Signed and dated 1775.

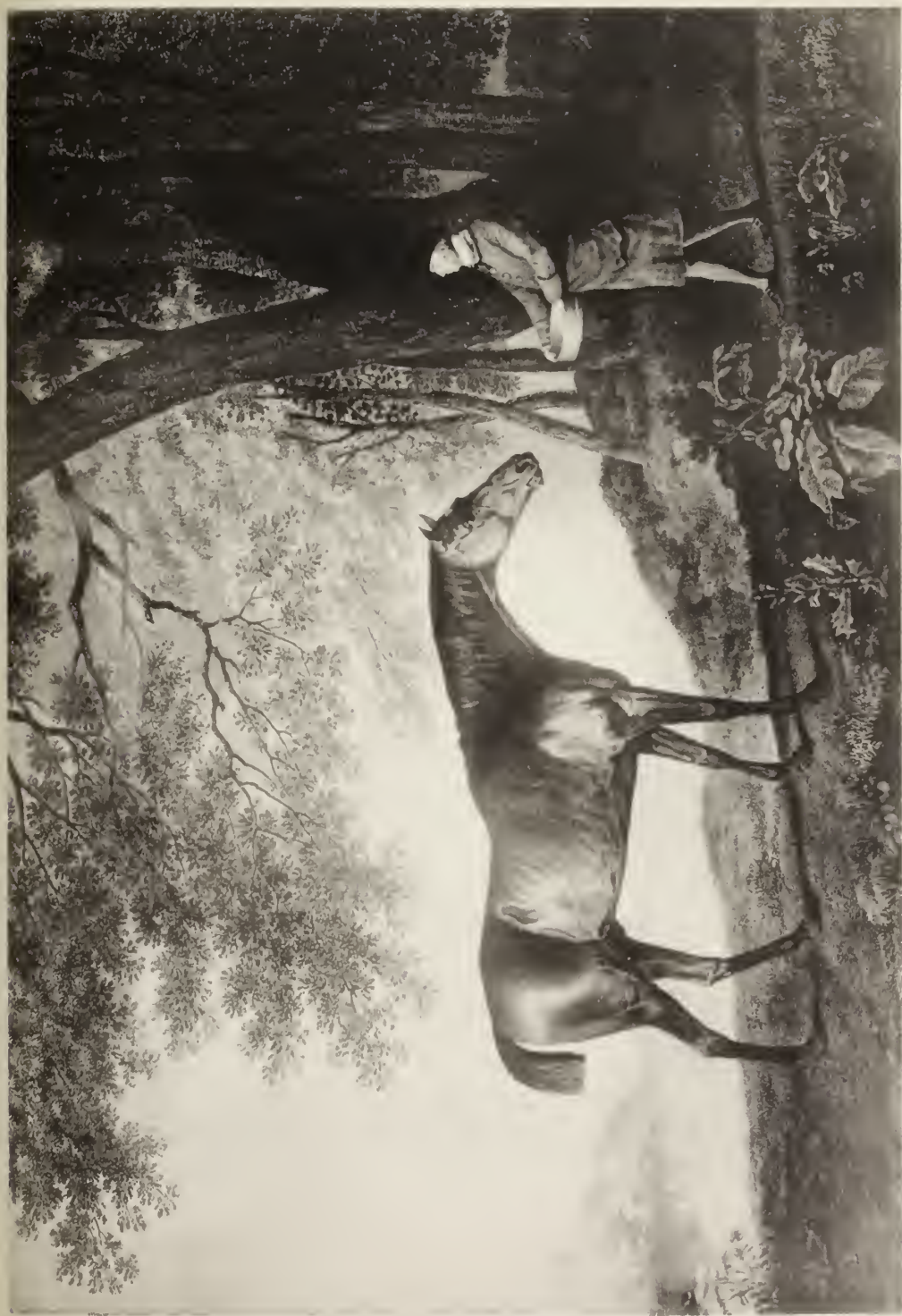
A dark-brown horse, walking up to his trainer, who holds a sieve to entice him ; the trainer stands in the right foreground under a group of trees, the leafy branches of which spread across the blue sky above the river in which the rosy clouds are beautifully reflected, giving much interest to the landscape whose picturesqueness is rendered

complete by the distant hills and the rising river-bank of the foreground, with its trees and graceful wild weeds. The horse is full of character: his neck is long, his shoulder deep, and his fore legs well set on. His legs are nearly black in colour, as are the mane and bang tail. His coat is without a spot of any kind. This is a fine portrait of a remarkable horse, worthy of the renowned ancestor from whom Eclipse sprang, for he was by the same sire—Marske—and was foaled 1771, out of a Snap mare; he was bred by Mr. Pigot. His record tells us that he won five matches of 1,000 guineas each, and in all more than £20,000, besides winning one race for eleven hogsheads of claret. He was sold to go to America in 1786, and introduced the Snap blood into Virginia, where he died in 1796.

Mr. Price, whose portrait is of great interest, is a tall man, dressed in a long drab coat buttoned close, drab stockings and buckle shoes, and a low-crowned black beaver cap.

30. MOLLY LONGLEGS. A bay mare foaled in 1753. (On canvas,  $38\frac{1}{2}$  inches in height by 49 in width.) Signed but not dated.

A dark bay mare with black legs, mane, and bang tail, and white near hind fetlock, facing to the right, held by a jockey who stands facing



*George Stubbs, R.A.*

RACE HORSE "SHARK."



her holding the bridle with a whip in his left hand; he is dressed in light blue jacket, black peaked cap, leather breeches, white stockings, and highlow boots; the jockey is finely painted. The name of *Longlegs* describes her somewhat, she has a remarkably long body, a clever, wicked-looking head, with the ears laid back and the mouth a little open, showing the tongue as she champs the bit impatiently.

The landscape is pleasant, with a lake in the middleground, distant hill, and grassy foreground, where a saddle and clothing lie on the sward.

31. THE PRINCE OF WALES' PARK HACK ON THE BANKS OF THE SERPENTINE IN HYDE PARK, 1789. A portrait of a horse and a spaniel dog. (On panel,  $22\frac{1}{2}$  inches in height by 32 in width). Signed and dated 1789.

The horse in this pretty view of the Serpentine is a dark brown mottled cob without a spot, his neck short and thick, his tail dark and cut as a bang-tail. He stands on the grassy bank facing to the right, and the dog, a white and brown old English spaniel, is looking up at the horse. A group of trees fills the right corner with foliage, and trees grow on the farther bank, the picture being bright and sunny with a blue sky and rosy clouds.

32. THE DUKE OF CUMBERLAND'S CHARGER,  
Signed.

A dark bay horse, near fore and both hind fetlocks white; dark brown flowing mane and sweeping tail. The rider sits upright in the saddle, holding the bridle in his left and the whip in his right hand. He is dressed in a blue unbuttoned coat, buff vest, through the front of which a white frilled neck-cloth protrudes; buff breeches buttoned at knee, and top boots. He wears a flat three-cornered hat *à la chevalier*. In the background to the right, Virginia Water appears through the vista, and Windsor Forest spreading in the distance. The picture is inscribed "The Duke of Cumberland's Charger, 'Mameluke,' foaled 1801, by 'Volunteer.' Bred by Mr. Lake. His dam a Dungannon mare, and her dam 'Letitia,' by 'Highflyer.'"

33. BANDY. (On canvas, 39 inches in height by 49 in width.) Exhibited at the Society of Artists, Spring Gardens, 1763.

A bay stallion, foaled in 1747; sire, Cade, who was by the Godolphin Arabian out of Roxana. Bandy was bred by Thomas Meredith, of Easby, Yorkshire; he won several important races at Newmarket, Nottingham, York, and Lincoln, in the years 1752, 1753, and 1754.



He was purchased by Earl Grosvenor for stud purposes and proved a most successful sire.

34. ZEBRA. (On canvas, 39 inches in height by 49 in width.) Exhibited at the Society of Artists, Spring Gardens, 1763. Lot 88 in Stubbs' Sale Catalogue.

The first zebra seen in England. The animal was presented to Princess Charlotte of Wales. An exquisite example, painted from life.

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AT 143, PICCADILLY.

*In the possession of Baron Ferdinand de Rothschild.*

PYRRHUS, a racehorse, with jockey in the colours of the Hon. Charles James Fox.

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AT SCORBY HALL, LINCOLNSHIRE.

*The Collection of R. N. Sutton-Nelthorpe, Esq.*

1. PORTRAIT OF SIR JOHN NELTHORPE, 6TH BARONET, PARTRIDGE SHOOTING WITH POINTER. (Upright picture, 4 feet 1 inch by 3 feet 3½ inches.)



An engraving by J. Pratt will be seen facing page 14.

2. BLACK AND WHITE SPANIEL; River and Bridge in the background. (3 feet by 3 feet 5 inches.) Signed "Geo. Stubbs, pinxit 1792."

3. LION AND LIONESS. A Lion on a Rock in the background. (2 feet 3 inches by 3 feet.) Signed "Geo. Stubbs, pinxit 1772."

AT WENTWORTH HOUSE, ROTHERHAM, YORKSHIRE,  
AND AT 4, GROSVENOR SQUARE, LONDON.

*The collection in the possession of the Earl Fitzwilliam.*

1. WHISTLEJACKET. The horse is yellow sorrel in colour. The picture is a marvellous work of art, the horse being life size.

2, 3, 4. SAMSON. These three portraits of Samson, the celebrated racehorse, represent the horse in three different positions, viz., front, back, and side view.

5. A HORSE ATTACKED BY A LION. (9 feet 9 inches by 7 feet 7 inches.)

6. A STAG ATTACKED BY A LION. (10 feet 5 inches by 7 feet 8 inches.)

The two pictures 5 and 6 are at 4, Grosvenor Square. In importance they are not to be surpassed by any works of this celebrated animal painter. They were evidently painted from Stubbs' recollection of the sight of the tragedy of a lion attacking an Arabian horse, which occurred under such remarkably favourable circumstances on his visit to Ceuta in North Africa.

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AT SHIRBURN CASTLE, TETSWORTH, OXFORDSHIRE.

*The collection belonging to the Earl of Macclesfield.*

1. AN OLD DUN MARE, A GREY BARB MARE, AND A BAY MARE AND TWO FOALS. (Height 3 feet 4 inches, width 6 feet 3 inches.) A very fine picture. The painting of the grey is a beautiful example of the art of foreshortening. The background consists of some rock and a few trees. This picture has been engraved. Signed.

2. SNAP, a dark brown horse, and GOLD-FINDER, a light bay horse, each led by a groom. A beautiful picture. The background consists of a large barn. (Size 4 feet 2 inches by 3 feet 3 inches.) Signed and dated 1776.

3. ASKHAM, a brown horse with groom at his head. Background, landscape, and the corner of a barn. (Size 3 feet 6 inches by 2 feet 4 inches.)

4. GNAWPOST AND TWO OTHER BAY HORSES. Gnawpost is depicted gnawing a tree—a fine oak to the right of the picture. Rather a heavy background of dark trees and lumpy clouds. (Size 4 feet 2 inches by 3 feet 4 inches.) A replica of this picture was included in the sale of Stubbs' effects after his death (see Lot 93 of Sale Catalogue, Appendix D.).

5. HYENA. A brown horse, in hard condition, with groom at his head, in a red jacket. Flat landscape, with windmill in the distance, and the corner of a barn much like that in the picture of Askham. (Size 4 feet 2 inches by 3 feet 4 inches.) Signed.

6. TWO BAY HORSES, beautifully painted, with groom feeding them from a sieve. Background, a green slope with clump of trees. (Size 3 feet 4 inches by 3 feet 3 inches.) Signed.

## AT GOODWOOD HOUSE, CHICHESTER.

*The collection in the possession of His Grace the Duke of  
Richmond and Gordon, K.G.*

1. RACE-HORSES TRAINING, with portraits of the third Duke of Richmond, Mary, his Duchess, and Lady Louisa Lennox ; all riding. (6 feet 8 inches by 4 feet 6 inches.)

The duke and duchess, on grey horses, are in the centre of the picture ; Lady Louisa on a chestnut, close to them, on the duchess's left ; and following them, a mounted groom in the yellow and scarlet livery. The two ladies wear dark blue habits, with gold buttons, the waistcoats of a lighter blue, and the skirts so short as to show the foot ; black velvet hunting caps. The duke is also dressed in dark blue, with gold buttons and a three-cornered hat. He is pointing to three racehorses—a grey, a chestnut, and a bay—which are being galloped in their clothing ; boys riding them, wearing the scarlet and yellow livery and hunting caps ; on the left of the riders, standing at a stable door, is another racehorse, being groomed by three men in undress liveries, and a boy in yellow and scarlet is bringing an armful of straw. In the distance, behind, on their right, is the spire of Chichester Cathedral. A good many dogs of different breeds appear in the foreground of the picture.

2. LORD HOLLAND AND LORD ALBEMARLE SHOOTING AT GOODWOOD. (6 feet 8 inches by 4 feet 6 inches.)

Lord Holland was brother-in-law, and George, Earl of Albemarle, first cousin to the third Duke of Richmond. The two gentlemen are in the centre of the picture; the elder in a blue coat, buff breeches, and high gaiters, and the younger in drab coat and breeches and top boots. They both carry guns, and a servant in a green livery and black hunting-cap carries two spare guns; another servant in the same livery follows, riding a chestnut horse. In the foreground, on either side of the picture, a servant holds one of the gentlemen's horses; the one in the rear is a chestnut, held by a groom in the Duke of Richmond's livery—yellow and scarlet, high boots and spurs, and a three-cornered hat. The other horse is a dark chestnut Arab, and is held by a negro servant in the same livery, with ear-rings in his ears; he is seated and also holds a dog. There are various sporting dogs about the gentlemen.

3. THE THIRD DUKE OF RICHMOND, WITH HIS BROTHER, LORD GEORGE LENNOX, AND GENERAL JONES, riding. (6 feet 8 inches by 4 feet 6 inches.)

The duke is in the centre of the picture on a dark brown hunter; Lord George on a bay advancing towards him from the left, while General Jones, on a grey, is jumping a gate on their right.

Between the duke and the general is a hunt-servant in the duke's livery—yellow and scarlet—with a hunting horn round his body, and touching his cap with his right hand; he is mounted on a black. Another gentleman, on a chestnut, is cantering towards the group, and in the foreground on their left, the huntsman, in yellow and scarlet, about to mount a grey horse, stands surrounded by the hounds of which there are ten couples, and a terrier. In the background are more mounted sportsmen, with hounds apparently running.

4. LION AND LIONESS. (2 feet 6 inches by 2 feet 1 inch.)

A good picture. The lioness lying down, the lion advancing towards her.

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AT WYNYARD PARK, STOCKTON-ON-TEES.

*The Marquis of Londonderry's Collection.*

HAMBLETONIAN RUBBING DOWN AFTER THE RACE WITH DIAMOND. This large and important picture, which is reproduced in this book, is in size 13 feet 7 inches by 8 feet 2 inches, and hangs in the dining-hall at Wynyard Hall.

The following inscription appears on a tablet under the picture :

HAMBLETONIAN AND DIAMOND.

There having been exhibited a printed proposal for publishing by subscription two prints of the late race at Newmarket between the above horses, to which I give no sanction.

I think it my duty to apprize the public that engravings

by the ablest artists will be made from two pictures of Hambletonian by Mr. Stubbs, drawn from life.

The one represents Hambletonian winning the race, and is a remarkably fine likeness of the horse, and of Buckle, the rider.

The other represents the horse "rubbing down" after the race, and is as large as life.

These pictures are finished, and engravings will be made from them as soon as possible; and I think it necessary to add that no artists whatever, excepting Mr. Stubbs, have had my permission to take any likeness of Hambletonian since he was in my possession.

H. T. VANE.

31st May, 1799.

AT PETWORTH PARK, SUSSEX.

*In Lord Leconsfield's Collection.*

A small portrait of MRS. ANGELO, wife of the celebrated fencing-master, on horseback, in a riding dress of the period. Sold in Stubbs' Sale (second day), Lot 54.

AT SCHLEISSHEIM, MUNICH.

*In the King of Bavaria's Collection.*

THE SPANISH POINTER. This picture is described in the catalogue of that superb collection as "a faithful and spirited portrait of a Pointer, painted by an English artist at the latter end of the last century. Was famous for his pictures of sporting subjects, and for his portraits of the most celebrated racers of the times; which he not only designed with correctness, but with a characteristic spirit, for which he was particularly





Mr. Wm. Hambleton



distinguished. Though chiefly engaged in this branch of art, his talents were capable of higher exertions. As in the picture before us, his backgrounds often show considerable talent as a landscape painter."

The picture is well-known in England from the engravings, one executed by William Woollett, and published by Thomas Bradford, in 1768; and again engraved by John Scott and published by Binney and Gold in 1801.

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AT OSBERTON HALL, WORSOP, NOTTS.

*In the Right Honble. F. J. S. Foljambe's Collection.*

MARSKE: the sire of Eclipse. (On canvas, 5 feet  $1\frac{1}{2}$  inches by 4 feet 3 inches.)

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AT POSSINGWORTH, SUSSEX.

*In the Collection of Louis Huth, Esq.*

1. LABOURERS. The landscape painted by Amos Green. Signed and dated 1767. (On canvas.)

Woody landscape, with horse and cart, and four figures, one in the cart, three others removing the tail-board; dog in the foreground on the right.

2. GAMEKEEPERS. Signed and dated 1767. (On canvas.)

Interior of a wood, with gamekeepers—one on a pony, the other carrying a gun; three dogs.

## AT BELVOIR CASTLE.

*The Duke of Rutland.*

1. THE DOG TURK. A Life size portrait of a large sort of Collie : about 40 inches by 55 inches.

2. THE DOGS TURK AND CRAB ; the latter a rough Terrier ; a fine landscape ; about 30 inches by 45 inches.

3. A LION DEVOURING A STAG ; a landscape ; about 30 inches by 45 inches.

There is a fine portrait piece by Sir Joshua Reynolds, in the picture gallery, of the young Lord Granby and his sister (children) playing with the dogs Turk and Crab. It is a question whether the dogs were not painted by Stubbs.

## AT SUNNINGDALE, ASCOT.

*Sir George Pigot.*

A CHEETAH, painted for one of Sir George's ancestors, Lord Pigot, which bears the following inscription : " This cheetah was sent by Lord Pigot from India, in charge of two natives, as a present to George III." The cheetah was enlarged in Windsor Park before an immense crowd, but was so frightened by the noise that it would not look at the deer it was meant to chase. Size of painting, 10 feet by 7 feet. This picture was exhibited at the Indian Exhibition at Earl's Court, London, in the year 1895.

## APPENDIX C.

*The following were Stubbs' contributions to the exhibitions of the Society of Artists of Great Britain, held at Spring Gardens, Charing Cross.*

May 17th, 1762.

Being the Third Year of the Exhibition.

- 109 Phaeton.
- 110 A Brood of Mares.
- ✓ 111 A Portrait of a Horse, Tristram Shandy.
- ✓ 112 Its Companion, Molly Long Legs.

May 4th, 1763.

- 119 A Horse and a Lion.
- 120 Its Companion.
- ✓ 121 The Zebra.
- ✓ 122 A Horse belonging to the Right Hon. Lord Grosvenor, called Bandy, from his crooked leg.

*In 1764, the exhibition was removed to Somerset House, opposite North Audley Street, Oxford Street.*

April 9th, 1764.

- 110 \* Phaeton.
- 111 \* A Tiger and Lion.

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\* Disposed of.

- 112 A Hunting Piece.
- 113 A Lion seizing a Horse.
- 114 Brood Mares and Foals.
- 115 Antinous, a Horse belonging to His Grace the Duke of Grafton.

April 23rd, 1765.

- 126 Portrait of a Hunting Tiger.
- 127 Brood Mares.
- 128 Portrait of a Hunter.

April 21st, 1766.

*Somerset Street.*

- 163 Brood Mares.
- 164 \*A Lion and Stag.
- 165 Two Hunters, with Portrait of a Gentleman and Dog
- 166 An Arabian Horse.

April 22nd, 1767.†

- 156 A Nobleman on Horseback.
- 157 Two Gentlemen going a Shooting, with a View of Creswell Craggs, taken on the spot.

April 28th, 1768.

- 165 Brood Mares and Foals.
- 166 Landskip with Cattle.
- 167 Two Gentlemen going a Shooting.

May 1st, 1769.

- 175 A Tiger.
- 176 A Lion devouring a Stag.
- 177 Two Gentlemen Shooting.

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\* Disposed of.

† In this year the Society was incorporated by Royal Charter, and alters its title accordingly.

- 178 A Horse and Mare.
- 179 A Gentleman and Lady.
- 180 A Cat.

April 16th, 1770.

- 132 Hercules and Achelous.
- 133 A Conversation.
- 134 A Repose after Shooting.
- 135 A Lion devouring a Horse, painted in enamel.

April 26th, 1771.

- 153 A Lion and Lioness.
- 154 A Lioness and Tiger.
- 155 A Horse and Lion, in enamel.
- 156 A Portrait of the Famous Horse, Eclipse.

April 29th, 1773.

(*At their New Room, near Exeter Exchange, Strand.*)

MR. STUBBS, PRESIDENT, F.S.A.

- 314 A Lion and Lioness.
- 315 Portrait of a Greyhound.
- 316 Ditto of a Pointer.
- 317 Ditto of a Horse turning to Pasture.
- 318 Ditto of the Kongouro, from New Holland, 1770.
- 319 Ditto of a Large Dog.
- 320 Portrait of a Gentleman on Horseback, with a Dog.
- 321 Ditto.
- 322 { A Landscape, a Farmyard with Cattle.
- Two views of the Torpedo, Male and Female.

April 25th, 1774.

MR. STUBBS, DIRECTOR, F.S.A.

- 269 Portrait of a Horse.



## AT THE ROYAL ACADEMY.

*List of Stubbs' contributions to the Exhibitions of the Royal Academy.*

1775.

The numbers refer to the Academy catalogue numbers.

[GEORGE STUBBS, *Somerset Street, Portman Square.*]

- 301 Portrait of a Horse, named Euston, belonging to Mr. Wildman.
- 302 Portrait of a Pomeranian Dog, belonging to Earl Spencer.
- 303 Ditto, a Spanish Dog, belonging to Mr. Cosway.
- 304 Portrait of a Monkey.

1776. Cat., p. 24.

- 293 Tigers at play.
- 294 Mares and Foals.
- 295 Portrait of a Dog.
- 296 Ditto.

1778.

- 298 Portrait of a Horse.
- 299 Ditto Dog.
- 300 Ditto two Dogs.
- 301 Portrait of a Gentleman preparing to shoot.
- 405 Portrait of a Boy.
- 406 Ditto.

1779.

- 319 Portrait of a Mare and Dog.
- 320 Ditto of a Dog.
- 321 A Gentleman on horseback.
- 322 Labourers.

1780.

[*First Exhibition by the R.A. at Somerset House, Strand*]. \*

- 110 Portraits of Horses.
- 137 Portraits of two Heifers.
- 176 Portraits of Hunters.
- 183 Portrait of a Dog.
- 191 Portraits of Figures and Animals.
- 326 Portrait of a Horse.

1781.

- 17 Two Horses in *Enamel*.

1782.

- 32 Portrait of a Dog. *R.A. Elect.* [*Engraved by Benjn. Smith.*]

\* The following quaint puff is taken from a contemporary publication :—

"*The President and Council of the Royal Academy* have most liberally and becomingly given their opinion, *that the proposed splendid Mart or Court Fair at the Pantheon*, which is intended, by permission of the Lord Chamberlain, to be opened on the evening of St. George's Day next, *will in no manner interfere with, or injure the Exhibition at the Royal Academy*. This the only objection being removed, the public may expect to see such a display of the works of men of genius, as no country can produce, and which to describe would be vain to attempt. The imagination may, however, conceive what effect specimens of the best performances of our most eminent artists, concentrated in so noble a building, will produce : it may contemplate with some degree of precision, how charmingly beauty will appear in the midst of such brilliancy : and the lovers of their country will no doubt exult in that superiority which, under the auspices of a most glorious Prince, our artists and manufacturers are justly entitled to over our natural rivals—a superiority which the excellent administration of our laws, and the corresponding influence of a monarch, who delights to patronize genius and the arts, will establish in such manner as to lay the whole world under willing contribution to our country, and afford a never-failing genuine honest source of riches and national credit." The famous window at the Pantheon, painted after a design by Sir Joshua Reynolds, and celebrated in verse by Thomas Wharton, was a great attraction, and deservedly applauded for its artistic merit.

- 70 Portrait of a young Lady in the character of Una, from Spenser's Faerie Queen. *R.A. Elect* [p. 6].
- 79 Portrait of a young Gentleman shooting. *Enamel. R.A. Elect* [p. 6].
- 120 The Farmer's Wife and Raven (Gay's Fables). *Enamel. R.A. Elect* [p. 7].
- 173 Portrait of an Artist. *Enamel. R.A. Elect* [p. 9].
- 209 Portraits of a very old Horse and Dog. *R.A. Elect* [p. 10].
- 363 Portrait of a Dog. *Enamel. R.A. Elect* [p. 15].

## 1786.

- 77 Reapers. G. Stubbs, A. [p. 5].
- 94 Haymakers. G. Stubbs, A. [p. 5].

## 1787.

- 83 Bulls fighting. G. Stubbs, A. [p. 5].
- 95 Bulls fighting. G. Stubbs, A. [p. 6].
- 116 Portrait of a Hunter. G. Stubbs, A. [p. 6].

## 1789.

- 33 Carting of Corn. G. Stubbs, A. [p. 4].

## 1790.

- 112 Portrait of the Lincolnshire Ox, now to be seen at the Lyceum, Strand. G. Stubbs, A. [p. 6].

## 1791.

- 7 A Pomeranian Dog. G. Stubbs, A. [p. 3].
- 91 Portrait of His Royal Highness the Prince of Wales. G. Stubbs \* [p. 5]. (*Sic.*)

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\* The letter A. omitted. In the index to the catalogue he is described *Associate* residing (as before) at Somerset Street, Portman Square.

275 A Shepherd's Dog, from the South of France. G. Stubbs  
[p. 10].

391 A Buffalo. G. Stubbs, A.

1799.

41 A Trotting Horse. G. Stubbs, A. [p. 4].

✓ 177 A Monkey. G. Stubbs, A.

1800.

222 Hambletonian beating Diamond at Newmarket. G.  
Stubbs, A. [p. 13].

744 Hambletonian, rubbing down. G. Stubbs, A. [p. 30].

1801.

120 Portrait of a Mare, the property of the Earl of Clarendon.  
G. Stubbs, A. [p. 8].

175 A Park scene at the Grove, near Watford, Herts, the seat  
of the Earl of Clarendon. G. Stubbs, A. [p. 10].

1802.

208 Portraits of two Horses, and Dogs, in the possession of G.  
Townley Stubbs. G. Stubbs, (*sic.*) [p. 12].

866 Portrait of an Indian Bull, in the possession of the Earl  
of Clarendon. G. Stubbs, A. [p. 33].

1803.

183 Portrait of a Newfoundland Dog, the property of His  
R.H. the Duke of York. G. Stubbs, R.A. (*sic.*) [p. 10].

*Reprint of Turf Gallery Catalogue, 1794.*

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A  
CATALOGUE  
OF  
PICTURES,  
*NOW EXHIBITING*  
At the Turf Gallery,  
IN  
CONDUIT-STREET,  
*PAINTED BY*  
MR. STUBBS,  
FOR  
"THE TURF REVIEW."  
WHICH IS, BY PERMISSION,  
*DEDICATED TO*  
His Royal Highness the PRINCE of WALES.

---

1794.

## A

CATALOGUE, &c.

---

## No. I.

## THE GODOLPHIN ARABIAN,

WAS the property of the late EARL OF GODOLPHIN.—He was the most valuable foreign horse ever brought into this country and justly called "*Father of the Turf*," from having contributed more to the improvement of the breed of horses in this country, than any stallion, before or since his time. He was particularly attached to the Cat which is introduced in his picture.

N.B. *The Engraving from this Picture will be presented by Mr. STUBBS, to the Noblemen and Gentlemen, who have done him the honour to patronise and subscribe to his Undertaking, and will be delivered as the Frontispiece, with the first number of the Work.*

## No. II.

## MARSKE,

THE fire of the celebrated ECLIPSE; on account of whose singular performances, he covered mares at fifty guineas; a few seasons at one hundred guineas; and one at two hundred guineas each. He was the property of the EARL OF ABINGDON.

## No. III.

## ECLIPSE,

WAS bred by H. R. H. the late DUKE OF CUMBERLAND, Uncle to HIS MAJESTY. He was the most capital, and allowed to be the fastest horse, that ever started. In training, and when a stallion, he was the property of the late COLONEL O'KELLY.—The portraits introduced, are those of the Boy who looked after him, and SAMUEL MERRITT, who generally rode him.

## No. IV.

## DUNGANNON,

ESTEEMED amongst the most famous, if not the very best son of ECLIPSE, was both bred and trained by the late COL. O'KELLY, and is now a stallion; among the few of his get that have yet appeared, is Mr. WILSON'S LURCHER. The great attachment of this horse to a Sheep, which by some accident got into his paddock, is very singular.

## No. V.

## VOLUNTEER,

WAS also bred and trained by the late COL. O'KELLY, and is likewise a favorite son of ECLIPSE, and much approved as a stallion. The portrait is Mr. O'KELLY'S Stud-Groom.

## No. VI.

## GIMCRACK,

A LITTLE horse, of great beauty, and for his size, a capital runner; was afterwards a stallion in the stud of EARL GROSVENOR. The Landscape represents his Lordship's Stud Farm-House, at *Oxcroft*, near *Newmarket*; and the portrait is that of one of the assistant Grooms.



## No. VII.

## MAMBRINO,

WAS chosen by Mr. STUBBS, not only as a capital horse, worthy to be inserted in such a work, but from his being so beautiful and animated a subject for the painter.

## No. VIII.

## SWEETBRIAR,

WAS a horse of considerable note, both as a racer and stallion.

## No. IX.

## SWEET WILLIAM,

WAS a good runner, and afterwards a stallion.

## No. X.

## PROTECTOR,

WAS a good racer, and also a stallion of some note.

N.B. *The above four were also the property of EARL GROSVENOR ; and the landscapes are different views of his Lordship's Farm at Oxcroft.*

## No. XI.

## SHARK,

A MOST beautiful, as well as very famous horse ; he won five single matches for one thousand guineas each, and upwards of twenty thousand guineas in stakes. He gave LAUREL and POSTMASTER 7lb. each, for a sweepstakes of a thousand guineas, over the Beacon Course at *Newmarket*. The portrait is that of PRICE, who trained him.—He was the property of ROBERT PIGOTT, Esq.

## No. XII.

## BARONET,

WAS the property of H. R. H. the PRINCE OF WALES, who purchased him of Sir WALTER VAVASOUR, Bart., from which circumstance he was named. He won the Oatlands Stakes of two thousand guineas, or upwards, at *Ascot Heath*, and was rode by CHIFFNEY, jockey to his Royal Highness, who gained much credit by the skill and dexterity he showed in winning that race.—Mr. STUBBS has taken great care to give the character and style of the riding of this celebrated jockey, and the horse upon which he gained so much fame.

## No. XIII.

## PUMPKIN,

AN excellent runner, was the property of LORD FOLEY. The portrait on his back is that of old SOUTH, the most celebrated jockey of his day, and particularly in matches of crossing and jostling.

## No. XIV.

## BANDY,

CALLED so from one of his legs being crooked, was, notwithstanding this, one of the best horses of his day, and afterwards a capital stallion. He was the property of EARL GROSVENOR.

## No. XV.

A PICTURE of THREE COLTS, one of which gnawing the tree, was called GNAWPOST, who afterwards proved a very good runner, and won upwards of two thousand guineas in stakes. He was the property of JENISON SHAFTOE, Esq.

## No. XVI.

## ANVIL,

WAS the property of H. R. H. the PRINCE OF WALES, who purchased him of the Right Hon. LORD BORINGDON. He was a good runner, and is now a stallion in Mr. O'KELLY's stud.

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REPEATED Applications having been made to Messrs. STUBBS, to form some mode, by which the Public in general, might be accommodated with such favourite subjects of "THE TURF REVIEW," as they may chuse, without subscribing to the whole of the work, they have for that purpose, adopted the following plan :

Subscribers to the whole work, as by	£.	s.	d.
proposals, per number - - - - -	2	2	0
Subscribers to the work, with small			
prints only - - - - -	0	18	0
A single number complete, to a non-			
subscriber - - - - -	2	12	6
A single number, with small prints only,			
to a non-subscriber - - - - -	1	1	0
Single large prints, each - - - - -	0	15	0
Single small prints, each - - - - -	0	6	0

N.B. Proofs, of which 100 only will be taken, are double price.

APPENDIX D.

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THE  
CATALOGUE\*

Of all the remaining  
VALUABLE COLLECTION  
OF

*Original Paintings,*

*The Property and Performance of that Ingenious and  
Celebrated British Artist,*

GEORGE STUBBS, ESQ., DEC.,

Whose Knowledge in the Anatomy  
And Figure of that Noble Animal the HORSE,  
Is splendidly Illustrated by the  
Various Subjects that present themselves  
FROM HIS INCOMPARABLE PENCIL,  
In faithful Portraits of almost all the  
CELEBRATED RACERS, RENOWN† ON THE TURF,  
For Half a Century Past,  
Portraits of  
LIONS, TIGERS, ELKS, AND OTHER WILD ANIMALS,

---

\* See Chapter X., p. 49.

† *Sic* in original. Here, too, it has seemed best to give the catalogue exactly as it was originally printed.

Capital Historical Subjects,  
Splendid Performances in Enamel,  
*A Variety of Drawings, Sketches, and Studies from Nature,*  
Valuable Prints engraved by Mr. STUBBS, BARTOLOZZI, &c., &c.,  
Including  
Six Lots of Mr. Stubbs' *Engravings from Various Subjects,*  
Painted by Himself.  
THE WHOLE OF WHICH  
Will be Sold by Auction  
(*By Order of the Executrix,*)  
By  
PETER COXE,  
On the Premises,  
NO. 24, SOMERSET STREET, PORTMAN SQUARE,  
*On Tuesday, the 26th of May, 1807, and following Day,*  
At Twelve o'clock.

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May be Viewed on Friday, Saturday and Monday preceding  
the Sale, when Catalogues, at One Shilling each, may be had  
on the Premises, and of Mr. PETER COXE, No. 33, Gerrard  
Street, and 33, Throgmorton Street, Royal Exchange.

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### Conditions of Sale.

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- I. That the highest Bidder be the Purchaser ; but should any Dispute arise between two or more Bidders, the Lot or Lots to be put up again and resold.
  - II. That no Person advance less than Half-a-Crown. Above Five Pounds, Five Shillings ; Ten Pounds, Half-a-Guinea ; Twenty Pounds, One Guinea ; and so on in proportion.
  - III. That the respective Purchasers give in their Names and Places of Abode, if required ; to pay down immediately a proportionate Part of the Purchase Money after the rate of Twenty Pounds per Cent., and pay the Remainder on or before the Delivery of the Lots purchased.
  - IV. That the Lots shall be absolutely taken away within Three Days after the Sale, with all Faults, by whomsoever they were painted, under any and every Description, and at the Expense of the Purchasers.
- And Lastly. That upon Failure of complying with these Conditions, the Money deposited in Part of Payment shall be forfeited : all Lots uncleared after the Time limited shall be re-sold by Private or Public Sale ; and the Deficiency, if any, attending such Re-sale, together with all incidental Charges, be made good by the Defaulters at the present Sale.

### Advertisement.

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IF ever the genius as well as practice of a Painter calculated to make him excel in any particular branch of Art he was pursuing, and bring that branch into complete perfection and beauty, and if ever an ardent mind was indefatigably exerted in carrying so laudable a purpose into effect, those principles were combined in the character of Mr. STUBBS, the whole course of whose life was one unremitting scene of labour and science, called forth by him to dignify and illustrate a favourite object to which he had attached himself.

The Collection of Pictures now brought before the Public in consequence of his decease, is a convincing proof of his knowledge and extraordinary Powers. The study of animal Anatomy was his chief delight, and consequently laid the foundation of that excellence he attained in designing the noble Figure of the Horse, that useful and beautiful Animal, which he has so captivately portrayed, in a variety of interesting positions and active attitudes, the result of calm observation and deep judgment. But the talents of this admired Artist were not limited: he was equally attentive to the character, form, and habits of ferocious as well as domestic Animals: Familiarized with Natural History and having had frequent opportunities of contemplating many of the living species, he had proved himself equal to any Artist that has preceded him, and his Name and Works will be handed down to posterity with the same respect as SNEYDERS and RUBENS.

But as wild Animals are not the native Inhabitants of our Northern Regions, however great was his excellence in this point of view which is thus mentioned with so much respect, his pride and glory as a British Artist will perhaps be ultimately founded on the display of that generous and noble Animal, indigenous to our own Soil, the HIGH SPIRITED RACER,



renowned in the annals of the Turf, the Sires of that useful and valuable Progeny, in which this Country at the present moment so distinguishingly abounds, and which were his great and constant objects of attention. The Sun rose more than half a Century on his labours, and those Noblemen and Gentlemen who are engaged in the animated pursuits of the Turf, will bring back to their recollection, in contemplating the rich assemblage of Portraits placed before them, all the celebrated contests in which those respective Horses were engaged, and render by that means the different Pictures offered for their choice the more interesting and covetable.

Mr. STUBBS was no less an enthusiast in whatever he took in hand, and the zeal with which he followed another favourite pursuit, that of *Painting in Enamel*, in completing which he spared no expense; is conspicuously discovered by the extraordinary Specimens now produced which are *unique in point of size* as well as *merit*, such as would have done honour to the State of Arts in any Age or Nation, and which are invaluable from their excellence: Neither did he omit, as his Works will show, to study and paint with success the human Figure.

His Work upon COMPARATIVE ANATOMY, the Drawings for which, the engravings, and the Letterpress were all his own, has ranked him a most distinguished Author, and this performance has been placed on an equal footing with the celebrated production of ALBINUS on the human Figure, and has been so acknowledged by all Europe.

Excepting a few Specimens in Oil, from the hands of the Old Masters, and a few Drawings from Artists of the present Day (very few indeed in number), the chief contents of this Catalogue comprise the matchless Performances of this incomparable Artist, the *genuine efforts* of his own unassisted and Masterly Pencil.

*Throgmorton Street,  
12th May, 1807*

A  
CATALOGUE,  
&c. &c. &c.

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*First Day's Sale,*

TUESDAY, 26TH MAY, 1807.

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*Engravings by Mr. Stubbs, Bartolozzi, &c.*

- 1 TWELVE coloured Prints of the Passions.
- 2 Eleven ditto, ditto.
- 3 Four Shooting Pieces, engraved by Woollett from designs by Mr. George Stubbs.
- 4 Two Prints on blue paper by Van Assen, and 12 Landscapes, drawn and etched by Thomas Morris, 6 coloured and 6 plain—Views at Harrow, &c.
- 5 Two Prints engraved by G. T. Stubbs from Van Assen, Consanguinary Love; 6 coloured Landscapes drawn and etched by T. Morris, and a Print of the Oxfordshire Ox.
- 6 Portrait of Lord Mansfield, painted and engraved by Martin, and 6 other engravings; the Tiger and Crocodile, View of the Stables of the Veterinary College, &c.
- 7 Five Numbers Fores Chalk Drawing Book, outlines of large Heads, 3 numbers Heads and Academy Figures; and 3 numbers of the human Figure, engraved by J. Tidd from Drawings by C. M. Metz.

- 8 One of Travellers, 5 of Race Horses, Protector, &c; 2 sketches of Horses, 1 print of the large Lincolnshire Ox, and 2 others.
- 9 Le Burn's Passions in 19 engravings, half bound.
- 10 Sixteen Views of Churches and other Buildings, drawn by J. C. Barrow, and engraved by G. J. Parkyns, with explanatory descriptions in letterpress.
- 11 One Set of capital Prints, engraved by Mr. George Stubbs, from subjects designed by himself, being 17 under the following descriptions. The Farmer's Wife and Raven, with its companion, the Labourers; the Hay Makers and Reapers; a Horse affrighted by a Lion, with its companion; Tigers at Play; a Lion devouring a Horse; a Horse affrighted at a Lion; Two Tigers; a Lion; a Tiger; a Tiger and two Dogs, and three Prints of single Dogs.
- 12 One set of ditto.
- 13 One set of ditto.

*Drawings, Studies from Nature, Sketches, &c.*

- 14 Nine Studies of Horses in the managed action.
- 15 Nine Studies of the Rhinoceros, in different attitudes.
- 16 A pencilled Drawing of a Lion, 3 ditto Pointers, and a study of a Cow.
- 17 Six Studies of the Reapers, and two unfinished drawings of ditto.
- 18 Two Studies of Landscapes and 4 ditto Academical Figures.
- 19 Two drawings of large Academical Figures.
- 20 Two ditto.
- 21 Two ditto.
- 22 Two Chalk Drawings of Landscapes.
- 23 Four ditto.
- 24 Four ditto.
- 25 Two Chalk Drawings of Females, and 2 ditto of Female Figures in a reclining position.
- 26 An upright Drawing of Two Females, and 2 ditto of Females and Children.

- 27 One Drawing of 2 Pointers in a Landscape, 3 ditto of Landscapes with Cattle, and 3 ditto Figures.
- 28 A capital Drawing, the original design for the Corn Field with Reapers.
- 29 Ditto, ditto, the original design for the Painting of Men loading a Cart, being a Scene from nature in Lord Torrington's Garden.
- 30 Ditto, ditto, the original design for the painting of the Hay Field and Men loading a Hay Cart.
- 31 Ditto, ditto, the original design for the Painting of the Farmer's Wife and the Raven, from Gay's Fables.
- 32 A very high finished Drawing by Seydelman of Dresden, after Raphael Mengs, framed and glazed with plate glass.
- 33 Ditto by ditto, an Historical Subject after Ferdinand Bol framed and glazed after the same manner.
- 34 Ditto, ditto, the companion.

*Paintings by Ancient Masters.*

- 35 . . . . . Landscape with Figures, Sportsmen resting at the foot of a Tree.
- 36 . . . . . Female Portrait, an upright.
- 37 SPAGNOIETTO, An Old Man's Head.
- 38 VANDYCK, Female Portrait.
- 39 OLD FRANKS, Historical, the subject taken from the 14th Exodus, the flight of the Children of Israel into Egypt.

*Paintings in Oil and Enamel, &c., and Studies from Nature in Oil, the sole Performance of Mr. Stubbs.*

- 40 TWO INFANT BACCHANALIANS, and Sketch of the Lay Figure of Alice Atkinson, who died at York, aged 110, being the Study for the large Picture which Mr. Stubbs painted for Dr. Drake of York.
- 41 FRUIT PIECES—a pair.
- 42 TWO EMBRYOS painted in Oil, 5 Views of the bones of the Pelvis, 2 ditto of Skulls, and 4 studies of Trees from Nature, in Oil.
- 43 HERCULES' CHOICE, a study.

- 44 PORTRAIT of a Gentleman on Horseback attended by his Dog, a sketch, and a Black Horse in the Landscape, the first Horse painted by Mr. Stubbs.
- 45 TWO PAINTINGS in Oil (upon the prints) a Lion devouring a Horse, and a Horse affrighted at a Lion.
- 46 THREE DITTO, ditto, a Lion and 2 sleeping Tigers.
- 47 LION devouring a Stag—a small enamel.
- 48 The Infant Saviour treading on a Serpent.
- 49 LANDSCAPE with Man on Horseback and Pointer; and a HORSE—a sketch.
- 50 LANDSCAPE with Buildings and Figures, and a Light House in the distance.
- 51 TWO SKETCHES of the conflict between a Lion and Tiger, in varied positions, and THREE PORTRAITS in ovals, in enamel.
- 52 PORTRAITS of Two Mendicants painted at Rome, and a FRUIT PIECE with a Snake, an oblong.
- 53 THREE HORSES in a Landscape—a study.
- 54 LANDSCAPE with a Stag, a Scene from Nature in Goodwood Park, and a Sea View with a Light House in the distance.
- 55 THREE FRUIT PIECES, Melon, &c.
- 56 CHOICE OF HERCULES, Study for a large Picture on that Subject.
- 57 A MAGDALEN.
- 58 Two Tigers playing.
- 59 PORTRAIT of Two Hounds belonging to the late Duke of Richmond, in a small Landscape, painted from Nature, at his Grace's Seat at Goodwood, in 1791.
- 60 LANDSCAPE with two Horses and a Dog.
- 61 LANDSCAPE, with a Pointer.
- 62 PORTRAIT of a Horse, formerly the Property of Sir Charles Bamfylde, introduced in a Landscape, with a distant Light House, being a view from Nature in Italy.
- 63 PORTRAITS of Mr. and Mrs. Wedgwood, ovals, in enamel.
- 64 SLEEPING TIGER—in enamel.
- 65 LION AND LIONESS—painted from Nature.

- 66 TIGER and TIGRESS, in enamel—octagon.
- 67 PORTRAIT OF THE MANAGED HORSE, originally painted by Mr. STUBBS for Sir J. REYNOLDS.
- 68 A LION AND LIONESS reposing, under a venerable Oak, stripped from Age of all Foliage—admirably drawn and coloured throughout.
- 69 LION devouring a Horse—a most spirited Picture.
- 70 LION with a dead Stag in enamel—an oval.
- 71 LANDSCAPE, with a Tiger in reclining position—in enamel.
- 72 LION devouring a Stag, in a gloomy cavern.
- 73 PORTRAIT of a Black and White Spaniel, belonging to Mr. Knightley.
- 74 LANDSCAPE painted from Nature, at the time of the Hay Harvest, with Mowers and Haymakers.
- 75 PORTRAIT of Superb, the Property of the late Earl Pembroke, with another Horse introduced to finish the composition.
- 76 LANDSCAPE, a view from Nature during the Corn Harvest; Men loading a Cart with Corn, and Women and Children gleaning.
- 77 LION and LIONESS in their Den, with a distant Landscape in the background—an energetic performance, truly descriptive of this noble animal, justly entitled the Monarch of the Forest.

*The following Portraits of celebrated Race Horses were painted by Mr. Stubbs, for the Turf Gallery.*

- 78 BARONET, belonging to the Prince of Wales—mounted by Chiffney.
- 79 PUMPKIN, the property of the late Right Hon. Charles James Fox, and Lord Foley—mounted by South.
- 80 PROTECTOR, the Property of Lord Bolingbroke.
- 81 DUNGANNON, the Property of Capt. O'Kelly, painted with a Sheep—between these two Animals there was such an attachment that neither would stay in the Paddock without the other.
- 82 MAMBRINO, the Property of the late Earl Grosvenor.

- 83 SHARK, Bred by, and the Property of Mr. Pigot, of Chesterton Hall, Huntingdonshire.
- 84 VOLUNTEER, the Property of Capt. O'Kelly, with a servant in Livery.
- 85 ANVIL, formerly in the Stud of His Royal Highness the Prince of Wales, afterwards the Property of Capt. O'Kelly.
- 86 SWEET BRIAR, the Property of the late Earl Grosvenor.
- 87 GIMCRACK, the Property of the late Earl Grosvenor, with the Portrait of his Groom.
- 88 MASK, Bred by Mr. Hutton, the Property of Lord Abingdon.
- 89 SWEET WILLIAM, the Property of the late Earl Grosvenor.
- 90 BANDY, also the Property of the late Earl Grosvenor, with the Portraits of his Groom and Terrier.
- 91 THE CELEBRATED STALLION, ECLIPSE, the Property of Henry Wildman, Esq., attended by a Jockey and Boy.
- 92 TWO COLTS and a small white Pony in a Landscape.
- 93 THREE PORTRAITS in an interesting Landscape, one of a Colt, named GNAW POST, and two others—beautifully painted throughout, and highly finished.
- 94 THE GODOLPHIN ARABIAN, the Property of Lord Godolphin, with a Cat at the Stable Door, to whom he was greatly attached.

*End of the First Day's Sale.*

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## Second Day's Sale.

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WEDNESDAY, MAY THE 27TH, 1807.

*Engravings by Mr. Stubbs, Bartolozzi, &c.*

- 1 SIX Prints exhibiting the Race Horse in his various Stages, engraved by Jukes, from designs by Ansell and Walker, and 11 Prints fixed on pasteboard.



- 2 Eight Prints, the triumph of Venus, &c. 5 Portraits by Houbracken and 1 other.
- 3 Portrait of Dr. Johnson, by Cooke, from Sir Joshua Reynolds, and 10 Prints from Engravings by G. T. Stubbs, Mortimer, Knight, &c., the Dancing Bear, Constable of the Night, Lincolnshire Ox, &c.
- 4 Eight Prints from Sketches by Morland.
- 5 Eight ditto.
- 6 Six coloured Prints, Landscapes; 2 ditto Portraits, mounted, 1 of the Lincolnshire Ox, and 1 of a Tigress by G. Stubbs.
- 7 Ten engravings by Ryley from designs by Mortimer, 1 of the Lincolnshire Ox, and 1 of a Tigress by G. Stubbs.
- 8 Nine ditto by Bartolozzi, upon various subjects, and 1 of the Lincolnshire Ox.
- 9 Eight ditto, by ditto, &c., and 1 of the Lincolnshire Ox.
- 10 Eight ditto, by ditto, G. T. Stubbs, &c., Elvira, Roxalana, Perditta, &c., 1 of the large Lincolnshire Ox, and 1 of a Tigress by G. Stubbs.
- 11 A Copy of the Diploma, or appointment of Mr. G. Stubbs, as a Member of the Royal Academy.
- 12 Thirteen Engravings by Piroli from Drawings by Frederick Rehberg, of Lady Hamilton in different attitudes, copied from Nature at Naples, and dedicated by permission to Sir William Hamilton.
- 13 Fourteen capital Portraits engraved by Bartolozzi, from Paintings by Hans Holbein, in his Majesty's Collection, published by John Chamberlaine, F.S.A.
- 14 One set of capital prints engraved by Mr. G. Stubbs, from subjects designed and painted by himself, being 17, under the following description—the Farmer's Wife and Raven, with its companion, the Labourers; the Hay Makers and Reapers; a Horse affrighted by a Lion, with its companion, Tigers at Play; a Lion devouring a Horse; a Horse affrighted at a Lion; Two Tigers; a Lion; a Tiger and 2 Dogs, and 3 Prin[ts] of single Dogs.

15 One Set of ditto.

16 One Set of ditto.

*Drawings, Drawing Books, Studies from Nature,  
Sketches, &c.*

17 Four blank Drawing Books.

18 Ten small Drawings in common Ink and nineteen Sketches in black lead and common Ink, Landscapes, &c.

19 Thirteen Drawings of Cattle in black lead, and Forty-six ditto of Landscapes, ditto.

20 Twenty-five Sketches in black lead, Landscapes, &c.

21 One Book with 13 Sketches of Fœtus's, &c.

22 One Book with 200 Landscapes, Views and Sketches.

23 One Book with 22 Lions and Stags in black lead, and 2 Landscapes in black chalk.

24 One Book with 12 Monkeys, 14 Buffaloes, Bulls and Cows, in black lead, and 2 Tibet Bulls in black Chalk.

25 One Book with 14 Lions in black Chalk.

26 One Book with 22 Stags in black Chalk.

27 One Book with 34 Tigers in black Chalk.

28 One Book with 7 Cats, in black Chalk, and 1 boy in ditto.

29 One Book with 15 Sketches from Nature of Trees, in black Chalk.

30 One Drawing of 4 Horses' Legs, and 1 ditto of 2 Academy Figures.

31 A capital Drawing of the Hay Field and Men loading a Hay Cart.

32 A capital high finished coloured Drawing, framed and glazed, Hunters in a Landscape.

33 A ditto also framed and glazed, Hacks in a Landscape.

34 A fine finished coloured drawing of the Mare and Stallion.

35 A capital high finished coloured drawing of Horses in a Landscape.

36 A ditto, ditto (the positions of the Horses varied).

37 A capital high finished coloured Drawing of the Farmer's Wife and Raven, from Gay's Fables.

- 38 A ditto of the Mare and Stallion—an oval.
- 39 A capital high finished coloured Drawing by P. Sandby, R.A. View up the River Neath from Britton Ferry, framed and glazed.
- 40 A Ditto by Ditto, part of the Town and Castle of Tunbridge, framed and glazed.

*Paintings by Ancient Masters, &c.*

- 41 . . . . . LION AND DEAD TIGER, a Sketch, and SAVAGE WAR and Ancient Chivalry, a pair, not framed.
- 42 GIORGIONE, MAN offering a Female a Rose.
- 43 . . . . . FEMALE PORTRAIT with a Ruff.
- 44 TITIAN, THE ANGEL with the Three Marys at the Tomb.
- 45 TINTORETTO, DANAE—in small.
- 46 . . . . . FRUIT PIECE, an upright; and Portrait of a Female.

*Paintings in Oil and Enamel, &c., and Studies from Nature in Oil, the sole Performance of Mr. Stubbs.*

- 47 SIX PAINTINGS of HORSES, not framed.
- 48 PORTRAIT of Mr. Woollett the Engraver.
- 49 PORTRAIT of Mrs. Hassen of Hassen Hall, on Horseback.
- 50 GREY HORSE and 2 Dogs in a Landscape, and naked Infants, sketches, a pair uprights.
- 51 BIRDS OF PASSAGE, sketches, a pair, and ditto, a pair.
- 52 HOUNDS, sketches, a pair, and 1 Bird of Passage.
- 53 STUDIES from Nature, a pair; and Sketches of Fruit, a pair.
- 54 LADY on Horseback, and Sketch of Mrs. Angelo, an upright.
- 55 PORTRAITS of Birds, Green Wood Peckers, and Night Raven and Swallow.
- 56 LANDSCAPE with Buildings, &c. View of Crane Seat, belonging to the Duke of Richmond, and a ditto, View near Bath House at Matlock.
- 57 TWO NAKED INFANTS in different reclining attitudes, and 1 ditto seated.
- 58 A LION, in an oval enamel.

- 59 LANDSCAPES with Buildings, &c., a pair, Views of the Race Ground at Newmarket.
- 60 LANDSCAPE with a River, Cattle and Figures, a View in Italy.
- 61 TWO PAINTINGS in Oil upon the Prints, Lion devouring a Horse, and Tigers at play.
- 62 LANDSCAPES, Studies of Fir Trees, a pair ; and a small Black Dog, uprights.
- 63 AURICULAS, from Nature, painted as designed for a Lady to Work from, and 2 Studies from Nature, a Canary Bird's Nest, and Head of a Snake and a Bat, in one frame.
- 64 MOTHER with her INFANT asleep.
- 65 SKETCH of a handsome Setter.
- 66 PORTRAIT of an Elk, not framed.
- 67 PORTRAIT of a White Persian Cat, a particular favourite of Mr. Stubbs, and a white Horse.
- 68 THE PORTRAIT of Warren Hastings, Esq., on his celebrated Arabian, in enamel, an oval, painted in 1791.
- 69 LANDSCAPE at the time of the Hay Harvest, representing a Hay Field, with Hay Makers loading a Hay Cart—a Study for the same Subject, in enamel.
- 70 PORTRAIT of a Monkey gathering Fruit—an upright, an exceeding high finished Picture.
- 71 THE JUDGMENT OF HERCULES, a capital performance ; the Figure of Hercules does great Credit to Mr. Stubbs' Art as a Painter of the Human form—no Man knew Anatomy, and the knitting and marking of the Muscles Superior to this Artist.
- 72 LANDSCAPE, a Scene during the Corn Harvest, representing a Corn Field with Reapers, a Study from the same Subject in enamel—painted from Nature.
- 73 PORTRAIT of Benjamin West, Esq., President of the Royal Academy.
- 74 A HORSE in a spirited action with the Portrait of a celebrated Dog, Carlo, the property of Sir Joseph Banks.
- 75 RAPE OF DEJANIRA—a grand Historical Subject, treated with great effect and propriety, the Scenery grand and appropriate.

- 76 THE PORTRAIT of a celebrated Racer, painted in an interesting Landscape with Buildings and Cottages, and Cows in the middle distance, the Horse was the Property of Mr. Ogilvie.
- 77 THE FARMER'S WIFE and RAVEN, illustrative of that well-known subject in Gay's Fables—true to Nature and the Poet.
- 78 LIONS—in enamel, a pair, ovals.
- 79 LION and LIONESS—in enamel, octagon.
- 80 LION and LIONESS, in a rocky Cavern—highly finished and extremely beautiful.
- 81 HOPE NURSING LOVE, a small circular Painting, in fine enamel on Copper.
- 82 LION and DEAD TIGER—in enamel.
- 83 HEAD of an OLD MAN, a small oval, in fine enamel on copper, and a ditto, a small upright—in enamel.
- 84 LION and LIONESS, in square enamel—accomplished with great Spirit and Truth.
- 85 PORTRAIT of a LION seated on a Rock—in enamel.
- 86 PORTRAIT of SCRUB, a well-known Stallion in the Stud of the late Lord Rockingham—painted from Life, a magnificent representation of that noble Animal, who was sold for 1000 Guineas and sent to the West Indies.
- 87 HOPE NURSING LOVE, seated in Landscape, the child beautifully foreshortened and admirably coloured—the whole expressive.
- 88 PORTRAIT of the celebrated Zebra, that was presented to her present Majesty, some years since, and placed in the Royal Menagerie at Buckingham Gate, where it remained till its death—a correct likeness of the Animal, painted from Life and placed in a Landscape, singularly beautifully pencilled and equally valuable as a work of Art, and a faithful representation of this extraordinary Quadruped.
- 89 PHAETON, a beautiful enamel on copper, and very highly finished; conceived with Poetic Fire, and the action of the ethereal Coursers in their rapid progress, highly characteristic of the celebrated Story.

- 90 MOTHER and CHILD, a small circular enamel, on copper ; the Subject corresponding with the large Picture of that description.
- 91 HORSE affrighted at a Lion— finely expressive of terror at the Lion's approach, highly finished in enamel—on copper.
- 92 PORTRAIT OF THE ROYAL TIGER—the same size as the living Animal of that Species that died some years since in the Tower ; nothing can exceed the ferocious dignity and attitude of the Animal, or the Beauty and management of the Form—painted from Nature,—this noble Animal was in the Possession of the Duke of Richmond.
- 93 LANDSCAPE with Hay Field and Hay Makers, an oval in large enamel. This very extraordinary Performance, not only the longest as a Painting on enamel extant, but for finishing, beauty and perfection in all its Parts, is a wonderful effect of ingenuity and success—capital.
- 94 LANDSCAPE—The Hay Field with Mowers and Hay Makers, in large enamel, exquisitely finished and scientifically managed.
- 95 A LION devouring a STAG—in a grand Rocky Scene—painted with singular energy and admirable effect.
- 96 STALLIONS FIGHTING—with other Horses in a Landscape, and a Bridge in the middle distance : an oval in enamel —the Spirited action of the Animals and the splendour of the whole stamps it as an unrivalled Performance.
- 97 PORTRAIT of Mr. STUBBS seated on a white Hunter, an upright oval in enamel—a most excellent Likeness of this great Painter, and accompanied in the very Perfection and beauty of his Art.
- 98 SCENE FROM NATURE in Lord Torrington's Garden, in Bedfordshire, with Labourers loading a Cart—highly finished, and extremely correct in the representation.

FINIS.

## APPENDIX E.

LOAN COLLECTION OF PICTURES BY GEORGE  
STUBBS, A.R.A., AND ENGRAVINGS FROM  
HIS WORKS

*At the Gallery of J. & W. Vokins, 14 & 16, Great  
Portland Street, W., 1885.*

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## PICTURES.

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1. PORTRAIT OF CHESTNUT HUNTER.  
PANEL.

Landscape, with church in middle distance.

Signed and dated 1779.

*Lent by Wm. Wells, Esq.*

2. GROUP OF MARES AND FOALS.  
CANVAS.

Banks of a River, with three mares and two foals, large  
stem of tree to the left, weeds in foreground. The Bay  
Mare was the dam of Antinoüs.

Signed.

*Lent by the Duke of Grafton, K.G.*

3. PORTRAIT OF ECLIPSE.

Study made from life (no background), from the Novar  
Collection.

*Lent by Walter Gilbey, Esq.*

4. LABOURERS.  
CANVAS.

Woody Landscape, with horse and cart and four figures,  
one in the cart, three others removing the tail board;  
dog in foreground on the right.

Signed and dated 1767.

The Landscape painted by Amos Green.

*Lent by Louis Huth, Esq.*



## 5. PORTRAIT OF A BAY HUNTER.

PANEL.

Landscape, with horse in foreground, tree on the right.

Signed and dated 1776.

*Lent by the Earl of Yarborough.*

## 6. SIRE, DAM AND COLT.

Horses the property of Jenison Shafto, Esq.

PANEL.

The Banks of a River, portraits of Goldfinder as a colt, with sire and dam in the foreground; trees on the right.

Signed and dated 1774.

*Lent by Col. Adair.*

## 7. THE FARMER'S WIFE AND THE RAVEN.

PANEL.

Woody Landscape, illustrating Gay's Fable; woman on grey horse falling, eggs tumbling from pannier, raven in tree on right.

Signed and dated 1788.

*Lent by Walter Gilbey, Esq.*

## 8. PORTRAIT OF SNAP.

CANVAS.

Horse belonging to Jenison Shafto, Esq.

Landscape, horse in paddock, with trees on the left, and shed in middle distance.

Signed and dated 1771.

*Lent by Col. Adair.*

## 9. PORTRAIT OF CHESTNUT HUNTER.

PANEL.

Landscape, with horse in foreground nibbling a thistle, cottage on left, water in distance.

Signed and dated 1776.

*Lent by the Earl of Yarborough.*

## 10. MARES AND FOAL.

PANEL.

Landscape, with mares and foal under a large tree, water on the right.

Signed and dated 1773.

*Lent by Col. Adair.*

## 11. PORTRAIT OF SIR JOHN NELTHORPE, 6th Baronet.

PANEL.

Landscape, representing Sir John Nelthorpe partridge shooting with brace of favourite pointers, Hector and Tinker.

Signed and dated 1776.

*Lent by Major R. N. Sutton Nelthorpe.*

## 12. GAMEKEEPERS.

CANVAS.

Interior of a Wood, with gamekeepers—one on a pony, the other carrying a gun, three dogs.

Signed and dated 1767.

*Lent by Louis Huth, Esq.*

## 13. PORTRAIT OF MAMBRINO.

PANEL.

Paddock, with cottage on left, church in distance.

Signed and dated 1779.

*Lent by the Duke of Westminster, K.G.*

## 14. LION AND HORSE.

CANVAS.

Rocky scene, with River ; chestnut horse brought to the ground by attack of lion.

Signed and dated 1788.

*Lent by Walter Gilbey, Esq.*

## 15. PORTRAIT OF SIR JOHN NELTHORPE, 6th Baronet.

CANVAS.

With boy and greyhound in a Landscape, river in distance.

*Lent by Major R. N. Sutton Nelthorpe.*

## 16. MARES AND FOALS.

PANEL.

Group of three mares and two foals in a park under an old tree.

Signed and dated 1773.

*Lent by the Duke of Westminster.*

## 17. HERCULES OVERCOMING THE CRETAN BULL.

CANVAS.

Woody Landscape, representing one of the seven labours of Hercules.

*Lent by Walter Gilbey, Esq.*

## 18. BAY ARAB.

PANEL.

Landscape, with trees on left, rocky foreground, distant coast with tower, horse smelling a thistle.

Signed and dated 1779.

*Lent by Walter Gilbey, Esq.*

## 19. PHYLLIS, A POINTER DOG.

CANVAS.

Dog in the act of pointing, weeds in foreground.

*Lent by Walter Gilbey, Esq.*

## 20. PORTRAIT OF MOLLY LONG LEGS.

CANVAS.

Landscape, with water, jockey in blue jacket and black cap, holding mare ; saddle and clothes on ground at right.

*Lent by Walter Gilbey, Esq.*

## 21. PORTRAIT OF BLACK HUNTER (ORINOCO) AND DOG.

PANEL.

The property of Christopher T. Tower.

Landscape with River Scene, old horse and spaniel looking up, under a tree.

Signed and dated 1780.

*Lent by Christopher J. H. Tower, Esq.*

## 22. PORTRAIT OF JUPITER AND MARE.

CANVAS.

Landscape, horse and mare in foreground, shed and trees in centre, bridge in distance.

Signed and dated 1789.

*Lent by Walter Gilbey, Esq.*

## 23. PORTRAIT OF A BLENHEIM SPANIEL.

CANVAS.

Landscape, dog in foreground, water and tower in distance.

*Lent by Miss St. John.*

## 24. EAST VIEW OF THE RIDING SCHOOL AT WELBECK ABBEY.

CANVAS.

Buildings, trees on right, and left, man on white horse in centre, groom leading bay cob, figure on right in green coat, hunting crop under arm, harriers coupled on left.

Signed.

*Lent by the Duke of Portland.*

## 25. LIONS AND TIGERS FIGHTING.

CANVAS.

Rocky scene with Lions and Tigers fighting over the dead body of a stag.

*Lent by Joseph Mayer, Esq., F.S.A.*

## 26. THE GROSVENOR HUNT.

CANVAS.

Landscape with hill in distance, representing in foreground water with stag at bay, and hounds about. Portraits of Lord Grosvenor and Mr. Thomas Grosvenor with servants of hunt.

Signed and dated 1762.

*Lent by the Duke of Westminster, K.G.*

## 27. A SPANIEL.

CANVAS.

Landscape, with stone bridge, portrait of "Faddle," favourite spaniel, with nose on ground, the property of Sir John Nelthorpe, Bart.

Signed and dated 1792.

*Lent by Major R. N. Sutton Nelthorpe.*

28. PORTRAITS OF HIS GRACE WILLIAM DUKE OF PORTLAND  
AND LORD EDWARD.

CANVAS.

Landscape, with black horse held by bridle, and groom leading cob to a leaping bar, saddle and dog on ground, trees on left.

Signed.

*Lent by the Duke of Portland.*

## 29. PORTRAIT OF BLACK HUNTER.

CANVAS.

Landscape, portrait of horse, with saddle, and bridle hooked on to branch of tree, hounds in distance.

*Lent by Jackson Hunt, Esq.*

## 30. HORSE FRIGHTENED BY A LION.

CANVAS.

Rocky Landscape, with white horse and lion, water, and trees.

Signed and dated 1770.

*Lent by Walter Gilbey, Esq.*

## 31. THE HORSE AND LIONESS.

CANVAS.

Entrance to a Cave, white horse frightened on approaching lioness.

*Lent by Joseph Mayer, Esq., F.S.A.*

## 32. PORTRAIT OF ANTINOÛS AND JOCKEY.

CANVAS.

Landscape, river in distance, portrait of Antinoûs with Jockey Pilkington, who was also his trainer.

Landscape by G. Barrett.

*Lent by the Duke of Grafton, K.G.*

## 33. LIONS AND LIONESS

PANEL.

Entrance to a cave, with lion approaching recumbent lioness, another lion in background.

Signed and dated 1772.

*Lent by Major R. N. Sutton Nelthorpe.*

## 34. PORTRAIT OF GIMCRACK.

CANVAS.

A Paddock with groom holding grey horse by bridle, trees in background, and cottage on left.

Signed and dated 1770.

*Lent by Mrs. Courtney.*

## 35. SPORTSMEN RESTING.

CANVAS.

Woody Landscape representing sportsmen on right, one with gun laying down, the other with a hare, dog, and game on the right.

Attributed to Geo. Stubbs, A.R.A.

*Lent by Henry Willett, Esq.*

## 36. PORTRAIT OF TWO HUNTERS.

CANVAS.

Landscape, river scene with grey and brown horses in foreground, trees on left.

*Lent by the Earl of Portsmouth.*

## 37. A BAY HORSE AND GROOM.

PANEL.

Landscape, with horse and man unslipping bridle, cottages on right, church on left, and trees overhanging water.

Signed and dated 1772.

*Lent by the Earl of Portsmouth.*

## 38. PORTRAIT OF MAMBRINO.

CANVAS.

A Paddock, with trees, mountainous background, grey horse in foreground.

Signed and dated 1770.

*Lent by Mrs. Courtney.*

## 39. THE FARMER'S WIFE AND THE RAVEN.

ENAMEL ON WEDGWOOD PLAQUE.

Woody Landscape, woman on grey horse falling, eggs tumbling from pannier, raven in tree on right, illustrating Gay's Fable.

Signed and dated 1782.

*Lent by Walter Gilbey, Esq.*

## 40. A PANTHER.

ENAMEL ON WEDGWOOD PLAQUE.

Landscape, with panther lying down at foot of a tree, water in distance.

Signed and dated 1778.

*Lent by Henry Willett, Esq.*

## 41. PORTRAIT OF PATCH, A FAVOURITE HACK.

CANVAS.

Landscape park scene, horse saddled and bridled, walking.

*Lent by the Duke of Grafton, K.G.*

## 42. LION AND HORSE.

PANEL.

Lion attacking White Horse.

*Lent by T. Humphrey Ward, Esq.*

## 43. PORTRAIT OF THE ARTIST WHEN YOUNG.

By Thomas Chubbard, of Liverpool.

*Lent by Joseph Mayer, Esq., F.S.A.*

## 44. PORTRAIT OF THE ARTIST (in Crayon), taken in Rome.

By Ozias Humphrey, R.A.

*Lent by Joseph Mayer, Esq., F.S.A.*

## 45. ENAMEL OF THE ARTIST.

From Portrait by Ozias Humphrey, R.A.

By Henry Bone, R.A.

*Lent by The Baroness Burdett-Coutts.*


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## ENGRAVINGS ON SCREENS.

## 1. SANCHO.

*Engraved by Benjn. Smith*Published by B. Smith, 21, Judd Place West,  
New Road, July 30th, 1825.

## 2. FIDELE.

*Engraved by Benjn. Smith.*Published by B. Smith, 21, Judd Street West,  
New Road, June 11th, 1825.

## 3. BARONET.

*Engraved by G. T. Stubbs.*Published by Edwd. Orme, Bond Street,  
June 4th, 1817.

## 4. SHOOTING (plate).

*Engraved by Wm. Woollett.*Published by Thos. Bradford, 132, Fleet Street,  
August 1st, 1769.



5. THE LION AND STAG.  
*Engraved by Benjn. Green.*  
 Published by Benj. Green, Drawing Master to Christ's Hospital, and at the Print Shops, October 1st, 1770.
6. PROTECTOR.  
*Engraved by Geo. Townley Stubbs.*  
 Published by Messrs. Stubbs, Turf Gallery, Conduit Street, Feb. 10th, 1794.
7. GIMCRACK.  
*Engraved by Geo. Townley Stubbs.*  
 Published by Messrs. Stubbs, Turf Gallery, Conduit Street, Hanover Square, Sept. 1st, 1796.
8. SHOOTING (plate 2).  
*Engraved by Wm. Woollett.*  
 Published by Thos. Bradford, No. 132, Fleet Street, Aug. 30th, 1770.
9. PHÆTON.  
*Engraved by B. Green.*  
 Sold by Ryland & Bryer, at the King's Arms, Cornhill.
10. DOG AND BUTTERFLY.  
*Engraved by E. Fisher.*  
 Published by A. Fisher, No. 11, Ludgate Street, July 12th, 1782.
11. JUPITER.  
*Engraved by Geo. Townley Stubbs.*  
 Published by G. T. Stubbs, at Mr. Torrond's, No. 18, Well Street, Oxford Street, Jan. 1st, 1777.
12. A TIGER.  
*Engraved by John Murphy.*  
 Published by John Murphy, North Side, Paddington, July 27th, 1791.
13. SWEET WILLIAM.  
*Engraved by G. T. Stubbs.*  
 Published by Messrs. Stubbs, Turf Gallery, Conduit Street, July 30th, 1796.

## 14. SWEETBRIAR.

*Engraved by Geo. Townley Stubbs.*

Published by Messrs. Stubbs, Turf Gallery, Conduit  
Street, Dec., 1794.

## 15. SHOOTING (plate 3).

*Engraved by Wm. Woollett.*

Published by Thos Bradford, No. 132, Fleet Street,  
Sept., 1770.

## 16. PHÆTON.

*Engraved by Benj. Green.*

Published by Benj. Green, Drawing Master to Christ's  
Hospital, and at the Print Shops, March 18th,  
1770.

## 17. MAMBRINO.

*Etched by Geo. Townley Stubbs.*

Published by G. T. Stubbs.

## 18. EQUESTRIAN PORTRAIT.

Attributed to Stubbs.

## 19. SHOOTING (plate 4).

*Engraved by Wm. Woollett.*

Published by Thos. Bradford, 132, Fleet Street,  
Oct. 25th, 1771.

## 20. BROOD MARES.

*Engraved by Benj. Green.*

Published and Sold by Benj. Green, Drawing Master  
to Christ's Hospital, and at the Print Shops.

## 21. HORSE ATTACKED BY A LION.

*Engraved by Geo. Stubbs.*

Published by Geo. Stubbs, No. 24, Somerset Street,  
Portman Square, 1788.

22. PHYLLIS, A POINTER OF LORD CLAREMONT'S, from a  
Picture in 1772.*Engraved by Benj. Green.*

Published by Benj. Green, Drawing Master to Christ's  
Hospital, December 5th, 1772.

23. TWO HACKS, belonging to Henry W. Reay, of Burn Hall, Durham.

*Engraved by G. Townley Stubbs.*

Published by G. T. Stubbs, 14, John Street, Adelphi,  
January, 1792.

24. MAMBRINO.

*Engraved by George Townley Stubbs.*

Republished by Edward Orme, Bond Street,  
June 4th, 1817.

25. AN ARABIAN, belonging to Mr. Gregory.

*Engraved by*

Published by R. Sayer and J. Bennett, No. 52, Fleet  
Street, June 2nd, 1777.

26. LABOURERS, from a picture in the possession of Louis Huth, Esq.

*Engraved by Henry Birche.*

Published by B. B. Evans, in the Poultry,  
March 25th, 1790.

27. LION AND STAG.

*Engraved by G. Stubbs, Jun.*

Published by J. Welson, in Lichfield Street, Soho,  
July 24th, 1770.

28. AN ARABIAN, belonging to Lord Grosvenor.

*Engraved by*

Published by W. W. Ryland, No. 27, in Cornhill,  
February 20th, 1771.

29. THE LION AND HORSE.

*Engraved by Benj. Green.*

Published and sold by Benj. Green, Drawing Master  
to Christ's Hospital, and at the Print Shops,  
September 1st, 1769.

30. LABOURERS.

*Engraved by Geo. Stubbs.*

Published by Geo. Stubbs, No. 24, Somerset Street,  
Portman Square, January 1st, 1789.

31. AN ARABIAN, belonging to John Warde, Esq.  
*Engraved by*  
 Published by R. Sayer and J. Bennett, 53, Fleet  
 Street, June 2nd, 1777.
32. SPANISH POINTER.  
*Engraved by J. Scott.*  
 Published by Binney and Gold, 103, Shoe Lane,  
 May 1st, 1801.
33. GAMEKEEPERS, from a picture in possession of Louis  
 Huth, Esq.  
*Engraved by Henry Birche.*  
 Published by B. B. Evans, Poultry, March 25th, 1790.
34. THE FRIGHTEN'D HORSE.  
*Engraved by Robert Laurie.*  
 Published by Robert Sayer, No. 53, Fleet Street,  
 June 20th, 1788.
35. THE LION AND LIONESSE.  
*Engraved by Rich. Houston.*  
 Published by Carington Bowles, 69, in St. Paul's  
 Churchyard.
36. LEOPARDS.  
*Engraved by Geo. Stubbs.*  
 Published by Geo. Stubbs, Feb. 25th, 1780.
37. THE LINCOLNSHIRE OX.  
*Engraved by G. T. Stubbs.*  
 Published by Colnaghi Sala & Co. (late Torre), No.  
 132, Pall Mall, Jan. 20th, 1798.
38. GODOLPHIN ARABIAN.  
*Engraved by G. T. Stubbs.*  
 Published by Edwd. Orme, Bond Street,  
 June 4th, 1817.
39. PANGLOSS.  
*Engraved by*  
 Published by R. Sayer and S. Bennett, No. 53, Fleet  
 Street, June 2nd, 1777.

## 40. BARONET.

*Engraved by Geo. Townley Stubbs.*

Published by Messrs. Stubbs, Turf Gallery, Conduit  
Street, Feb. 20th, 1794.

## 41. HORSE FRIGHTENED BY A LION.

*Engraved by Geo. Stubbs.*

Published by Geo. Stubbs, London, Sept. 25th, 1777.

## 42. HORSE FRIGHTENED BY A LION.

*Engraved by Geo. Stubbs.*

Published by Geo. Stubbs, No. 24, Somerset Street,  
Portman Square, May 1st, 1788.

## 43. VOLUNTEER.

*Engraved by Geo. Townley Stubbs.*

Published by Messrs. Stubbs, Turf Gallery, Conduit  
Street, Dec., 1794.

## 44. EQUESTRIAN.

*Engraved by Geo. Townley Stubbs.*

Published by G. T. Stubbs, No. 86, High Street,  
Marylebone, Aug. 3rd, 1793.

## 45. A LION.

*Engraved by G. T. Stubbs.*

Published by G. Stubbs and sold at all the Printsellers  
in Town or Country, Aug. 12th, 1776.

## 46. THE HORSE AND LIONESS.

*Engraved by Benj. Green.*

Published by Benj. Green, Drawing Master to Christ's  
Hospital, and at most of the Print Shops, June 29th,  
1774.

## 47. THE FARMER'S WIFE AND THE RAVEN.

*Engraved by Geo. Stubbs.*

Published by Geo. Stubbs, No. 24, Somerset Street,  
Portman Square, May 1st, 1788.

## 48. JUPITER.

*Engraved by Geo. Townley Stubbs.*

Published by Geo. Townley Stubbs, at Mr. Torrond's,  
No. 18, Well Street, Oxford Street, Sept. 20th,  
1776.

## 49. SWEETBRIAR.

*Engraved by Geo. Townley Stubbs.*

Published by Messrs. Stubbs, Turf Gallery, Conduit  
Street, Dec., 1794.

## 50. REAPERS.

*Engraved by Geo. Stubbs.*

Published by Geo. Stubbs, 24, Somerset Street,  
Portman Square, Jan. 1st, 1791.

## 51. AN ARABIAN BELONGING TO MR. GREGORY.

*Engraved by ( )*

Published by R. Sayer and J. Bennett, 53, Fleet  
Street, June 2nd, 1777.

## 52. BANDY, BELONGING TO LORD GROSVENOR.

*Engraved by ( )*

Published by R. Sayer and J. Bennett, 53, Fleet  
Street, June 2nd, 1777.

## 53. ECLIPSE.

*Engraved by Geo. Townley Stubbs.*

Published by Messrs. Stubbs, High Street, Maryle-  
bone, Sept. 1st, 1796.

## 54. MAMBRINO.

*Engraved by Geo. Townley Stubbs.*

Published by Messrs. Stubbs, Turf Gallery, Conduit  
Street, May 20th, 1794.

## 55. LIONESS AND LION.

*Engraved by G. Stubbs, Junr.*

Published by Robt. Sayer and John Bennett, No. 53  
Fleet Street, June 1st, 1774.

## 56. SHARKE.

*Engraved by Geo. Townley Stubbs.*

Published by Messrs. Stubbs, Turf Gallery, Conduit  
Street, May 20th, 1794.

## 57. PROTECTOR.

*Engraved by G. T. Stubbs.*

Published by Messrs. Stubbs, Turf Gallery, Conduit  
Street, Feb. 20th, 1794.

## 58. SWEETWILLIAM.

*Engraved by Geo. Townley Stubbs.*

Published by Messrs. Stubbs, Turf Gallery, Conduit  
Street, July 30th, 1796.

## 59. DUNGANNON.

*Engraved by Geo. Townley Stubbs.*

Published by Messrs. Stubbs, Turf Gallery, Conduit  
Street, May 20th, 1794.

## 60. HORSES FIGHTING.

*Engraved by George Townley Stubbs.*

Published by Benjamin Beale Evans, in the Poultry,  
May 1st, 1788.

## 61. BULLS FIGHTING.

*Engraved by George Townley Stubbs.*

Published by Benjamin Beale Evans, in the Poultry,  
May 1st, 1788.

## 62. MARSKE, SIRE OF ECLIPSE.

*Engraved by G. Stubbs.*

Published by J. Welson, in Litchfield Street, St. Anne's,  
Soho, Feb. 24th, 1771.

## 63. BULLS FIGHTING

*Engraved by Geo Townley Stubbs.*

Published by Benjamin Beale Evans, in the Poultry,  
May 1st, 1788.



## 64. MAMBRINO.

*Engraved by C. H. Hodges.*

Published by John and Josiah Boydell, No. 90,  
Cheapside, Sept. 1st, 1788.

## 65. ANVILL.

*Engraved by Geo. Townley Stubbs.*

Published by Messrs. Stubbs, Turf Gallery, Conduit  
Street, Dec., 1794,

## 66. THE RIGHT HON. LORD PIGOT.

*Engraved by Benjamin Green.*

Published by B. Green, Drawing Master in Christ's  
Hospital; Messrs. Ryland and Bryer; Mr Parker,  
No. 87, in Cornhill; Mr. Brydell, Cheapside; Mr.  
Bull, Ludgate Hill; Mr. Sayer, Fleet Street, and  
most of the Print Shops, May 10th, 1769.

67. TWO HUNTERS, belonging to Henry W. Reay, of Burn  
Hall, in the City of Durham.*Engraved by Geo. Townley Stubbs.*

Published by Geo. Townley Stubbs, No. 14, John  
Street, Adelphi, Jan., 1792.

## 68. THE SPANISH POINTER.

*Engraved by Wm. Woollett.*

Published by Thos. Bradford, 132, Fleet Street,  
Jan. 1st, 1768.

## 69. PUMPKIN.

*Engraved by Geo. Townley Stubbs.*

Published by Messrs. Stubbs, Turf Gallery, Conduit  
Street, Feb. 20th, 1794.

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## APPENDIX F.

### SNAPE'S ANATOMY.\*

The full title of his book ran, "Anatomy of an Horse, containing an exact and full description of the Frame, Situation, and Connection of all his Parts (with their Actions and Uses). Express in forty-nine Copper-plates. To which is added an Appendix containing two discourses, the one on the Generation of Animals, and the other of the Motion of the Chyle and the Circulation of the blood. Printed by M. Flesher for the Author, and are to be sold by T. Flesher at the 'Angel and Crown,' in St. Paul's Churchyard, A.D. 1683."†

That the design of Snape's book is correctly described in the title may be seen also by a perusal of the "Dedication," which runs as follows :

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\* See Ch. V. p. 26.

† *Advertisement.* — All persons that have Subscribed to Mr. Snape's Book of the Anatomy of an Horse, are desired to take notice, That the said Book will be finished by the 14th of November Instant, and be ready to be delivered according to the Proposals (upon paying the remainder of their Subscription-money, and delivering in their receipts) at Mr. Fletcher's shop, at the "Angel and Crown," in St. Paul's Churchyard : And others that have not Subscribed, may be there furnished with the same.—*The London Gazette*, November 6—9, 1682, No. 1771.

“ To His Most Sacred Majesty Charles II., King of Great Britain, France, Ireland, &c.

“ Nothing could have excused or induced me into the presumption of this address unto Your Majesty, if your Royal Bounty towards me had not made such an application my Duty. For being a Son of that Family that hath had the honour to serve the Crown of this Kingdom in the Quality of *Farriers* for these two Hundred Years, and being myself retained by Your Majesty’s favour in that capacity; As these hereditary and personal Engagements were the first Motives that put me upon dissecting of Horses, that I might be more capable of serving Your Majesty in my station ; so do they entitle Your Majesty to the Discoveries I have made as being but the effects of such Obligations, And I do the rather flatter myself with the hope of Your Majesty’s Pardon in this Particular, in regard that this Essay has something in it that is *new* and withall of *Publick* and *Common Benefit*, which Your Royal Goodness hath been pleased upon all occasions to Honour with Your Princely Encouragement and Approbation. For the Intention of publishing this Treatise being to instruct Farriers in the Frame, Situation, and Use of the Parts of an Horse, which is the Subject of their Care ; they will thereby, I hope, become more skilfull in applying and administering proper Remedies to the Distempers of that Generous Animal which

yields Your Majesty and Your Subjects that great service both in Peace and War.

“May God Almighty long continue Your Majesty’s Gracious Reign over a Loyal and Obedient People; and that Your Majesty will vouchsafe Your Royal Pardon for the boldness of this Dedication, is the humble Petition of Your Majesty’s Most Loyal and Obedient Subject and Servant.—A. SNAPE.”

Snape follows the dedication with the introduction to his work, in which he speaks of the impolicy of accepting without proper investigation the axioms of preceding writers upon the subject. After referring to the knowledge of the parts of the horse needed for discerning diseases, and after briefly defining the principles of anatomy and indicating how it is taught, he concludes by addressing himself to the work itself, “which is writ,” he explains, “with the greatest plainness its nature is capable of,” in order to attain his object, “namely, the benefiting of the reader.”

## APPENDIX G.

### THE PORTRAITS OF STUBBS.\*

The most important of the portraits of Stubbs are the following, all of which have been engraved:

(1) The crayon half-length by Ozias Humphrey, described in Ch. XIII., which was apparently taken when Stubbs was well advanced in years: probably about the end of the eighteenth century.

(2) A half-length by Orde, which depicts Stubbs engaged in painting a horse. There is an etching of it by Bretherton, copies of which are very rare.

(3) The half-length by Humphrey, also referred to in Ch. XIII. *ante*, which was engraved by W. Nicholls, published 1st December, 1809, by J. Well, Warwick Square, London, and re-engraved for the present volume.

(4) A half-length from an original drawing by P. Falconet, engraved by B. Reading, published by E. Jeffrey, Pall Mall, London, 1792. This is known by collectors as the "Animalium

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\* See Ch. XIII p. 76.

Pictor" engraving (tinted), in consequence of that inscription. It is extremely rare.

(5) Portrait, by E. Martin. I have never seen this portrait, nor, if it has been engraved, a copy of it. Elias Martin was an Associate of the Royal Academy of Arts. He resided at No. 15, Trin Street, Bath, and was "Painter to the King of Sweden." He exhibited this picture at the Exhibition of the Royal Academy in 1790. It is No. 428 in the Catalogue for that year, and is entitled: "An Artist and a Horse." The person for whom the portrait was painted desired that it should be exhibited at the Royal Academy. Martin, knowing the prejudice of the executive against Stubbs, assured his patron that if it were submitted as a portrait of Stubbs, it would be rejected. Actuated in that belief, Martin substituted the title above given, and by suppressing Stubbs's name, the work passed the ordeal of the committee of selection and was duly hung. There are, also, a portrait of Stubbs, when young, by Thomas Chubbard, of Liverpool, which was recently in the possession of Joseph Mayer, Esq., F.S.A., and an enamel from the portrait by Ozias Humphrey, R.A., by Henry Bone, R.A., now in the possession of Lady Burdett-Coutts.

(6) Portrait, formerly in the possession of Miss Spencer, engraved for, and published in, the *Sporting Magazine*, 1810, p. 49.

## APPENDIX H.

“*THE SPORTING MAGAZINE*,” NOVEMBER, 1809.

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### FURTHER PARTICULARS

RESPECTING THE MERITS AND LABOURS OF

GEORGE STUBBS, ESQ., R.A.,

*The Celebrated Painter of Horses and other Quadrupeds.*

IN our Magazine for May, 1808, we gave a faint sketch or outline of the life of this incomparable artist : a gentleman to whose industry the lovers of the turf and of field sports are more indebted for their favourite gratifications than to all the imitative profession beside. To prove this, we shall first enumerate the productions of his unrivalled pencil.

“ And now kind Nature opened to his view  
Her fairest forms, streams, woods, flowers, and those  
With voice and active animation blest :  
From these his judgment formed a mimic life,  
Seeming to breathe, and fill the mind with wonder.”

Also the noble and honorable characters who were his early friends and patrons, and warmed him, as it were, into life ; continuing their favours and friendship till our artist could soar above adversity, and the malice that too often follows the meritorious.

The portrait we have subjoined was taken from a picture in the possession of Mrs. Spencer, his executrix, and may, with the strictest truth, be called *unique*, there being no other engraving of him extant. We concluded this circumstance alone sufficient inducement to produce the painter's resemblance for the portfolios of the collector, the sportsman, and all such as delight in the history of the race-horse, an animal so peculiarly our own, that England may defy the surrounding nations for speed, for courage, and for beauty, to produce its equal.

The picture Mr. Stubbs exhibits in the engraving is his famous delineation of the ambitious Phaethon, who, according



to the poet, asked the guidance of his father's chariot for one day ; but, unable to manage the horses, set fire to the world.

We shall now proceed, for the information of Mr. Stubbs' admirers, to describe the noble cabinets where the prime efforts of his genius are deposited ; a task attended with no little difficulty, but which we humbly conceive must be highly acceptable to the rising artist, and equally gratifying to the man of taste, to all who delight in the performances of this noble creature, and to such as attach themselves to its prosperity.

*A List of the most celebrated Pictures by Mr. Stubbs, and in whose possession they remain.*

His Royal Highness the Prince of Wales is in possession of many, and, we are assured, some of the happiest productions of this artist. One picture, particularly fine, painted about nine years ago, wherein two favourite hunters are described playing with a dog. A portrait of His Royal Highness' celebrated horse Baronet, with Chifney on his back, winning the Oatlands Stakes of 2,000 guineas on Ascot Heath.

H.R.H. the Duke of York possesses a few ; among the rest a large dog, exceedingly fine, and of course a favourite picture.

His Grace the Duke of Richmond has many, painted by Mr. Stubbs for the late duke in the prime of life, and when the artist had reached the highest crisis of his studies.

His Grace the Duke of Queensbery likewise possesses many, and some of them painted in the very *acme* of application.

The Earl of Grosvenor has in his possession a greater collection of the prime works of this painter than any other gentleman in England. The Earl's father was Stubbs' first patron, and a most liberal encourager of the man whose interest he had undertaken, and whose kindness was ever regarded by the artist with gratitude and affection. The most prominent beauties of this collection are a Stag Hunt, Mares and Foals, Brood Mares, and several portraits of the Earl's running horses, among which are Mambrino, Sweet William, Sweet Briar, Dux ; Gimcrack preparing to start, a most

inimitable picture ; and another portrait of this horse when a stallion. The reason for painting two portraits of the same horse derives from a circumstance rather singular. When Gimcrack was a young horse he was of a complete *iron grey* colour ; but when he became a stallion he changed his complexion and became *hoary*, or what is called by some a *white grey*. To enumerate the whole of this noble Earl's collection would be to war with patience.

Lord Egremont has many.

General Stibbert of Mount Bevis, possesses Mr. Stubbs' four pieces of Shooting, with Mr. Wordlet's copies, fine impressions, all in the same room.

His Grace the Duke of Grafton has many.

Thomas Hope, Esq., of Mansfield Street, has a few ; one very fine, a portrait of a horse going to drink, with some cows in the distance, etc.

The late Sir John Trevelyan, Bart., had many.

Sir Joseph Banks, Bart., possesses a few.

John Graham, Esq., has a few.

Christopher Willson, Esq., of Yorkshire, has a few.

Colonel Thornton has several ; among them is a very sweet picture of three horses. The principal of this group is gnawing a tree, for which propensity he was named Gnawpost. He was a famous racer, the property of Robert Shaftoe, Esq.

Colonel O'Kelly had the whole of his stud painted by Mr. Stubbs, and they were reckoned the prime adornments at Cannons, near Edgware.

Miss Saltinstone, of Cobham, possesses a great many, which that lady purchased at the sale of the property after the artist's demise ; among them are several of his enamels, particularly one highly esteemed for its execution in all parts—it is a portrait of himself on horseback ; also, the horse frightened at the lion's approach ; the royal tiger ; the leopard ; hay-makers and reapers ; horses fighting ; woman and child, etc., etc. Among these is the horse Scrub, a great favourite of the late Lord Bolingbroke, as large as life : this horse is described leaping over a brook. Miss Saltinstone has also a great collec-

tion of his sketches, and most of the horses Stubbs painted for the Turf Gallery.

Mrs. Spencer possesses a great many of his pictures for disposal: among the rest, the large picture of the labourers; the farmer's wife and raven, from Gay's Fables; and a very fine enamel of tigers fighting; a leopard; and many others; beside all the plates of animals he engraved, and the work entitled *The Anatomy of the Horse*; a work which, in itself, must hand the painter down to the latest posterity. Mrs. Spencer also possesses the work of *Comparative Anatomy* which he began a few years previous to his death—a most extraordinary undertaking. The expense attending the progress of it has been incalculable, and had he lived to finish what he so generously begun, posterity had found a resource inestimable.

In the year 1794, the Turf Gallery was opened in Conduit Street, Hanover Square. The intention of the proprietors was to give a series of all the running horses of note, with a printed account of their pedigree and performances. To this end, they began with the "Father of the Turf," the Godolphin Arabian, a stallion allowed by all conversant in pedigree to have contributed more to the breed and improvement of horses in this country, than any horse before or since his existence. The undertaking, at the first blush of it, promised much success to all the parties concerned; and Mr. Stubbs went to work with so much spirit, that many racers, the progeny of the Arabian, beautifully glowed on the canvas, in a space of time incredible to those unacquainted with his industry. But the tree was without a root, and the want of that nourishment necessary to keep it alive withered all the branches, and that which at first seemed to flourish so fair, fell to nought. The principal in the firm, from a cause I am not permitted to mention, deserted the concern, and of course stagnated an adventure that, had it been pursued to its intended completion, must have been an honour as well as an ornament to the British nation.\*

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\* See Ch. XIII., p. 75.

## APPENDIX I.

### COPY OF WILL OF GEORGE STUBBS, R.A.

*Extracted from the Principal Registry of the Probate Divorce and Admiralty Division of the High Court of Justice.*

#### IN THE PREROGATIVE COURT OF CANTERBURY.

IN THE NAME OF GOD AMEN. I GEORGE STUBBS painter in the Parish of St. Marylebone in the County of Middlesex make this my last Will and Testament this twenty-first day of June in the year of our Lord one thousand seven hundred and ninety-four. First I do hereby direct my debts to be paid and after the payment thereof then I do hereby give and bequeath all the rest residue and remainder of my Estates and Effects of what kind soever unto Mary Spencer for ever and I do appoint Mary Spencer and I. Saltonstall joint executors of this my last Will and Testament.

GEO. STUBBS  
THOS. RICKETTS  
JOHN DEAN.

*10th July 1806.*

#### IN THE PREROGATIVE COURT OF CANTERBURY.

*In the Goods of George Stubbs deceased 14th July 1806.*

Appeared personally Thomas Ricketts of Lake Lane Portsea in the County of Southampton and made

oath that he is one of the subscribing witnesses to the last Will and Testament of the said deceased hereunto annexed contained in the following words viz. "In the Name of God Amen. I George Stubbs painter in the parish of Saint Mary Le Bone in the County of Middlesex make this my last Will and Testament this twenty-first day of June in the year of our Lord one thousand seven hundred and ninety-four. First I do hereby direct my debts to be paid and after the payment thereof then I do hereby give and bequeath all the rest residue and remainder of my Estate and Effects of what kind soever unto Mary Spencer for ever. And I do appoint Mary Spencer and I. Saltonstall joint executors of this my last Will and Testament" and thus subscribed "George Stubbs" and witnessed by Thomas Rickett 10th July 1806 John Deane. And this appearer further saith that the said deceased being in the eighty-fourth year of his age or thereabouts and subject to violent spasms and in his own house situate at No. 24 Somerset Street Portman Square on the tenth day of July instant the said deceased read over the said Will to the appearer with the obliterations and interlineations as thereon now appear and particularly the words following written with a pencil between the eleventh and twelfth lines reckoning from the top of the said Will, viz. "and I. Saltonstall joint Executors" when the appearer observed to the said deceased that he had better write the same over again in ink to which he answered that he was then in violent pain and as soon as he was better he would then write it over again or words to that effect that the said deceased then acknowledged the same "to be his Will which is all of his handwriting and subscription and desired the appearer to subscribe his name as witness thereto which he did accordingly the said Will was executed between six

and seven o'clock on the tenth day of July instant aforesaid and the said deceased died about nine o'clock the same morning without having been able to write with ink the aforesaid words so written in pencil aforesaid and the appearer lastly saith that the said Will with the several obliterations and interlineations which interlineations and obliterations appear to be written in pencil in manner aforesaid is now in all respects in the same plight and condition as when the said deceased delivered it to the appearer in manner aforesaid save the jurate written thereon—Thomas Ricketts—Same day the said Thomas Ricketts was sworn to the truth of this affidavit before me S. Parson Sur. pst. J. G. Christian Not. Pub.

This Will was proved at London on the sixteenth day of July in the year of our Lord one thousand eight hundred and six before the Worshipful Samuel Pearce Parson Doctor of Laws and Surrogate of the Right Honourable Sir William Wynne Knight also Doctor of Laws Master Keeper or Commissary of the Prerogative Court of Canterbury lawfully constituted by the oath of Mary Spencer Spinster one of the Executors named in the said Will to whom administration was granted of all and singular the goods chattels and credits of the deceased having been first sworn duly to administrator a power reserved of making the like grant to Isabella Saltonstall Spinster the other Executrix named in the said will when she shall apply for the same.

[*Note.*—It does not appear that George Stubbs was ever married, and it will be remarked that Mary Spencer is not described in the will as the testator's niece. The inference is obvious.]



















